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## SITTING POSITIONS



The religious performers generally play on Harmonium in Squatted position i.e. sitting with legs rolled round as shown in the picture. The Harmonium is placed in front close to the right knee. This style is also called Easy sitting.

The musical performers generally sit by keeping the legs bent backward or sitting with legs rolled round. The instrument is placed on the left thigh touching the ground near the right knee.



## **Family members play music for fun**



Music is the most suitable means of recreation and fun. In this type of recreation the whole of the family members can play any of the instruments. Music gives us both recreation as well as devotion to god.

## **Teaching harmonium to lovely Children**



Ladies play the most important role in training their young ones. They can teach them easily in side of the house. They should first of all teach the child the tuning of voice according to notes and make them put their fingers on the key by themselves.



## Handling of Harmonium

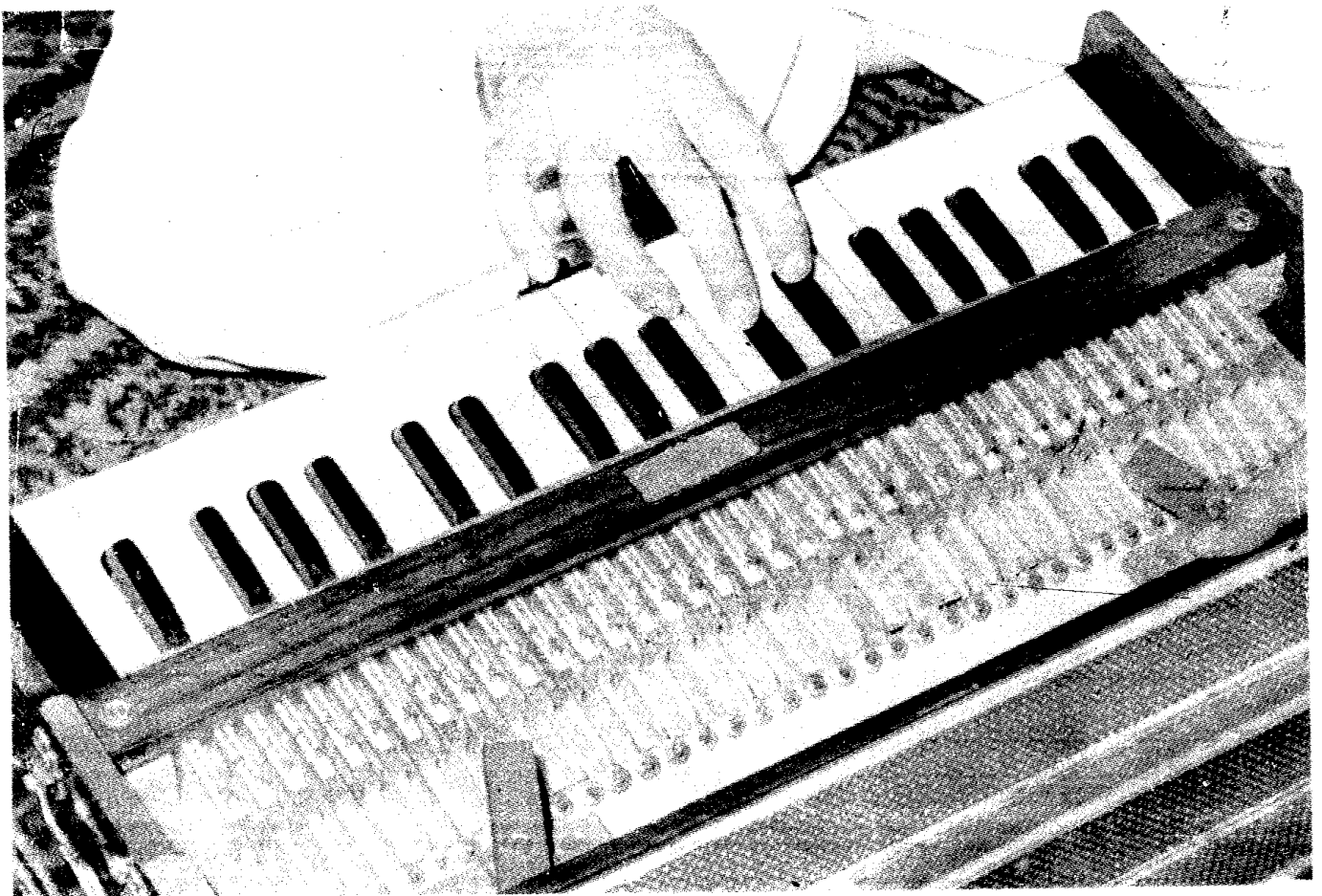
- (i) Remove the cover of the Harmonium.
- (ii) Open the bellows.
- (iii) Pull out the two front stops.
- (iv) Put the fingers on the keys before blowing air through bellows.
- (v) In the playing of Harmonium, the left hand is used to press the bellows while the right hand fingers to press the keys. The four fingers of left hand should remain on the slit of bellows and the thumb on the slit of box of Harmonium towards inside. By doing so the pressure on the bellows remains balanced and exerts correct pressure. At the time of using right hand fingers the arm should remain parallel to the keys of Harmonium and the elbow should not rest on any part of the body. The resting of elbow on any part of the body produces obstacle in free movement of fingers.



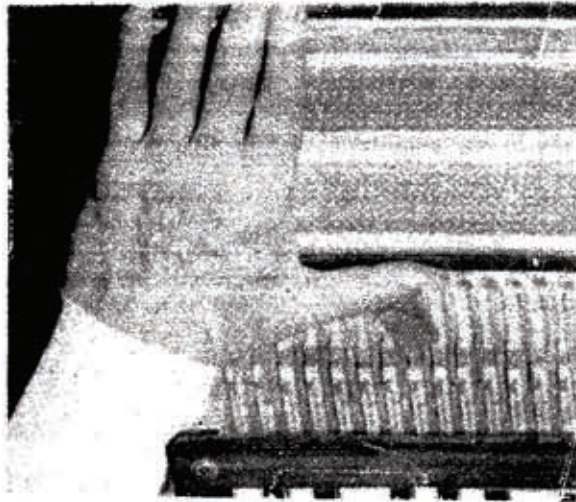


# Movement of Fingers

- (i) Do not put fingers in straight position on the keys. The straight fingers cannot press the keys swiftly. It may effect the free movement of fingers. So, keep the fingers in semicircular bent state.
- (ii) At the time of movement of fingers on Harmonium, they should not cross over one another. It may put obstacle in playing.
- (iii) The first,second and third fingers are generally used in playing Harmonium. The fourth finger may also be used when required. The fingers can be used both on black and white keys.
- (iv) Do not press the keys heavily. The heavy pressure over the keys may cause inner slit to produce unnatural sound.
- (v) The use of thumb should be restricted to white keys only. It is not to be used for pressing the black keys.



## Usina of Bellows

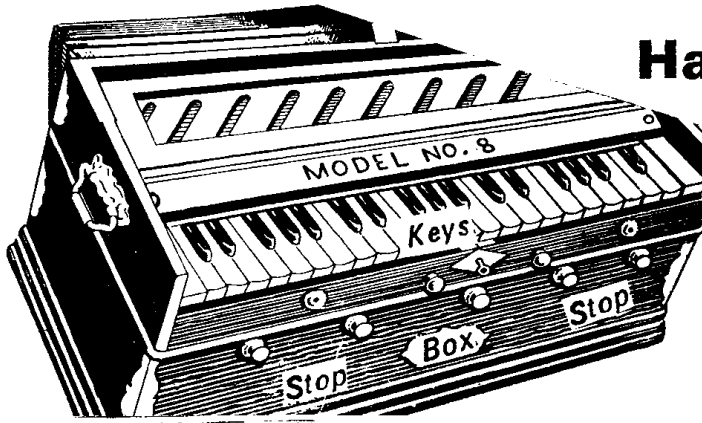


- (i) On blowing air through the bellows without putting fingers on keys pressure is exerted over the reeds and it may spoil the tune.
- (ii) Blow air in to the bellows by slight movement of left hand. If greater pressure is exerted over the bellows, the sound is produced on high pitch and that high sound may cover the tune of the singer.
- (iii) The melodious sound of Harmonium depends upon the pressure of left hand on the bellows. If it is pressed with balanced high or low according to the tune of the song, the sound produced will be sweet.
- (iv) Do not blow air through the bellows without opening the stops. On blowing air without opening the stops the pressure of air in side the inner bellows grows high may lead to explodes of inner bellows.
- (v) Remove the air of the Bellows by pressing the keys before closing it. Close the steps after closing the bellows.

## Safety of Harmonium

- (i) The Harmonium should not be kept in a damp place. It may loose the ioints of the bellows.
- (ii) It should be saved from high temperature and other sources of heat. This condition spoils the polish and colour of the instrument and further the reed board.
- (iii) Never put fingers into the holes made in the slits in which volve is fitted. This may loose pressure of air.
- (iv) Apply some paper or cloth in the inner side of the box in which the harmonium is to be kept so that it may not be eaten up by germs and insects.
- (v) Save the Harmonium from mice etc. So, do not keep the Harmonium uncovered in open place.

## Harmonium and its parts



**Box**—The body of harmonium is like a box fitted with wooden plate at the back side for bellows .

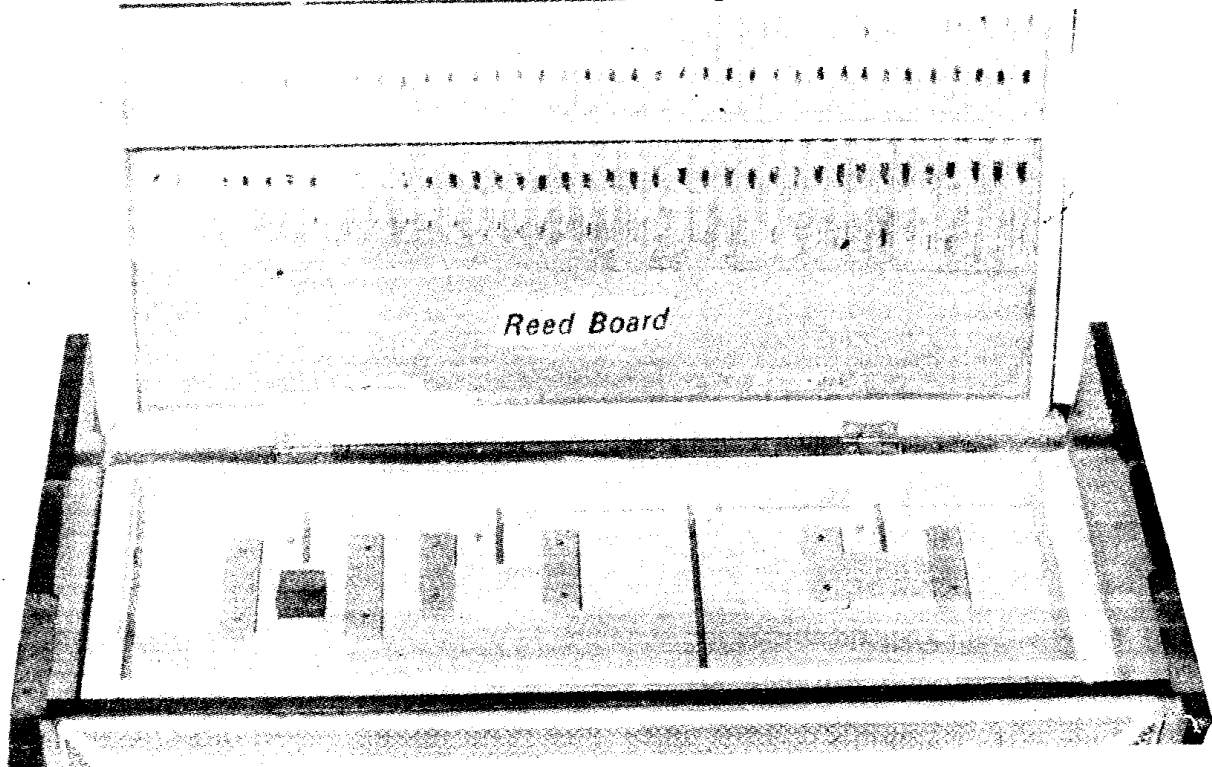
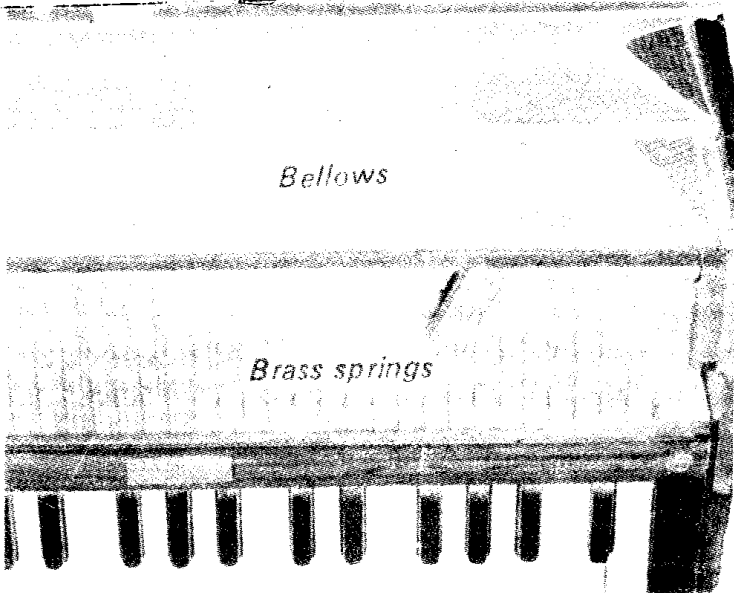
**Stop**—In the front of the box are four or five stops. The harmonium is played on butting these stops out.

**Keys.** In the upper portion of the box are black and white keys for producing notes.

**Brass springs (Sundaries)**—The brass springs are meant for keeping keys in normal position at the time of playing.

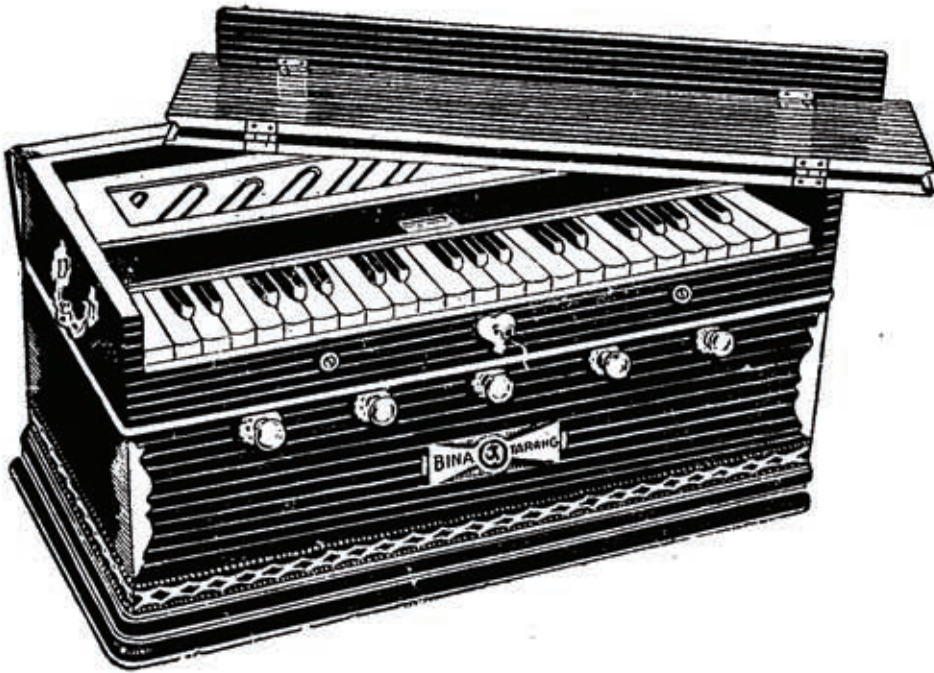
**Reed Board.**—The plate in which these keys are set is called the reed board which contains many holes. The keys are fitted over these holes. On the inner side of the reed board are reeds. When the air from bellows passes through this it tries to come out by touching the reeds.

**Bellows.**— Bellows is used to get the air in with the help of left hand to produce sound through reeds.





## Types of Harmonium

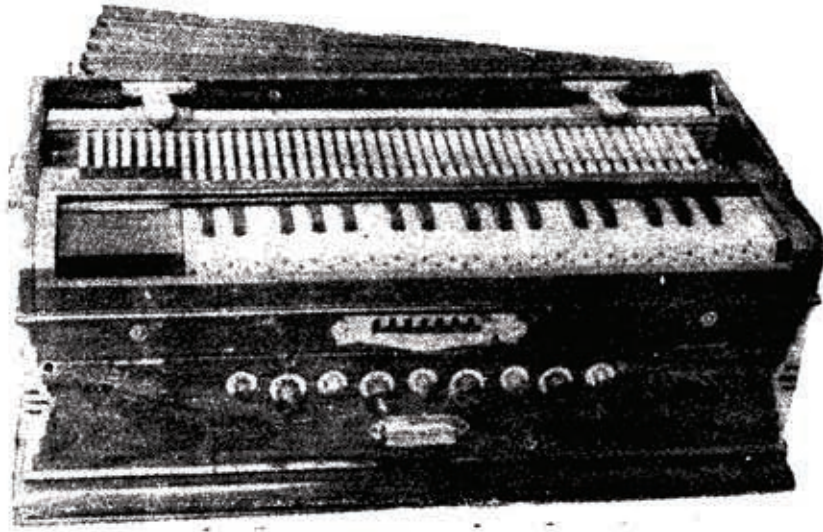


Simple Harmonium

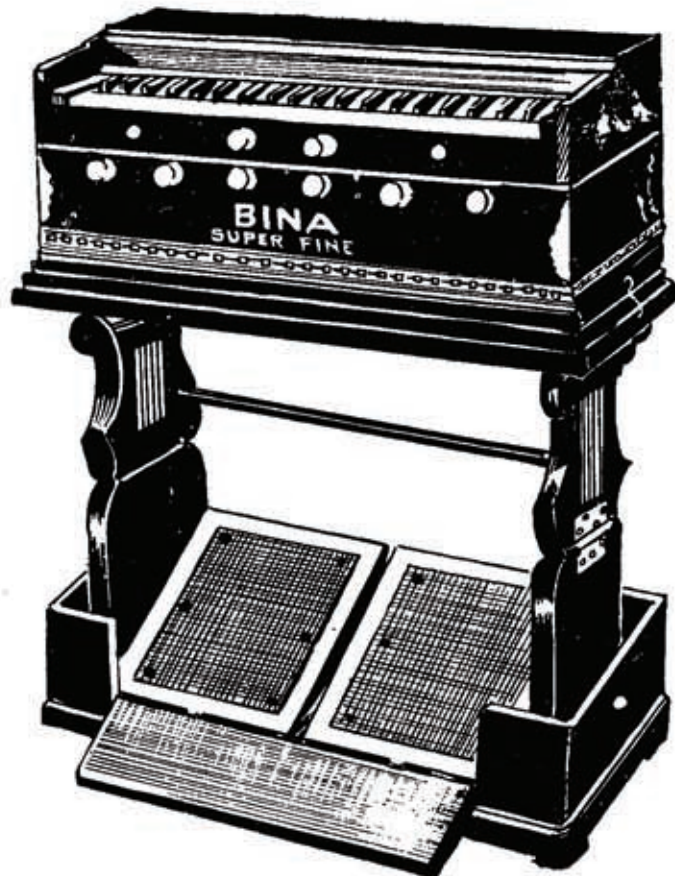


Suit case type Harmonium

# Types of Harmonium



Scale Change Harmonium.



Organ type Harmonium.



# Types of Harmonium

- (1) Simple Harmonium
- (2) Coupler Harmonium
- (3) Suit case type Harmonium
- (4) Scale Change Harmonium.
- (5) Organ type Harmonium.

**Simple Harmonium**—Simple Harmonium is classified into 4 types :

**Coupler Harmonium**—This Harmonium is made on the same style as simple Harmonium—with the only difference that in coupler Harmonium one more reed board is fitted between the upper reed board and the keys and the wires of that reed board are connected with the keys. When we press any of the keys with the finger, the keys of the second octave press down itself. This type of Harmonium is used by Bhajan Mandalies and Nautankees.

**Suitcase Harmonium**—This Harmonium is like suitcase and is used by the Bhajanik at the time of travelling. The bellows is adjusted with the upper cover. When it is fitted after opening it takes the shape of common Harmonium.

**Scale Change Harmonium**—The construction of this type of Harmonium is like the simple harmonium but the keys are not fitted over the key board. They are fitted with another plate which is connected with another tape. On moving that tape side-ward the keys themselves leave their place to fit on another note. So this instrument is useful only for those who practice for playing with one note.

**OrganType Harmonium**—This Harmonium is made on the basis of Hand and foot Harmonium. In this instrument the Harmonium and foot bellows remain united. The upper portion cannot be separated. It looks like wooden box and can be kept in it in folded condition. This is played by sitting on stool or unarmed chair and is used in dramatic clubs.

## Harmonium according to bellows :

Three types of bellows are used in Harmonium. Normally—Single bellows, Double bellows and English bellows.

**Single Bellows Harmonium**—The harmonium which contains only one bellows to push air in is called the single bellows harmonium. The one end of the bellows is pasted with the box and other with the bellows plate.

**Double Bellows Harmonium**—In double bellows Harmonium an extra bellows piece remains adjusted with the main bellows in centre.

**English Bellows Harmonium**—This bellows is made by uniting several pieces of small bellows. The bellows remain connected with both the plates like simple bellows but inspite of opening as a whole from upper part it opens from one side. This bellows has higher capacity of force to blow air in.

## Harmonium according to number of keys

There are three types of Harmonium:

- (i) 3 Octave Harmonium containing 37 keys.
- (ii)  $3\frac{1}{4}$  Octave Harmonium containing 39 keys.
- (iii)  $3\frac{1}{2}$  Octave Harmonium containing 42 keys.



# Brief Outlines of Indian Music Theory

Indian Music is based on Ragas and Ragas are based on Nad, Shruti, Swara, Saptaka & Thatha.

**NADA** :—Nada is nothing but a sound which is produced by the striking of various objects. It should be hearable by ears. A Nada is of two kinds :—

**Musical Sound (Nada)** :—It is a sound which appeals the mind of a listener. The musical notes like Shruti and Swaras are produced by the regular musical sound.

**Unmusical Sound** :—It is a sound which is not regular and definite. It does not appeal the minds of listeners. The noise of machines and other objects of the same type are included in it. It does not concern with music.

**Shruti** is merely a minute sound capable of being heard by the ear. The interval between two Shrutis is a very small gap which can only be distinguished by an expert musician. Hence these Shrutis are also called the microtonal Intervals of sound. There are 22 Shrutis which are used in Indian Music.

**Swara** :—On account of very minute gap in sound, the common man felt it difficult to understand Shrutis. The enchanting and melodious sound the time and gap of which is comparatively more than that of Shruti is called Swaras. As a matter of fact Swaras and Shrutis are alike. The only difference between them is that Swaras are measured by Shrutis. To remove the practical difficulty of recognising the minute gap of Shruti, 7 Shudha Swaras or full notes came in practice. These seven Swaras are :

## SHUDHA, KOMAL & TIVRA SWARAS

S. No.	Swaras	Swaras' Description	English Name
1.	Sa	Shuddha (Fixed)	C Fixed
2.	Re	Komal	D Half Tone Note
3.	<u>Re</u>	Shuddha	D Full Tone Note
4.	<u>Ga</u>	Komal	E Half Tone Note
5.	Ga	Shuddha	E Full Tone Note
6.	<u>Ma</u>	Shuddha	E Full Tone Note
7.	Ma	Tivra	F Sharp Note
8.	Pa	Shuddha (Fixed)	G Fixed
9.	<u>Dha</u>	Komal	A Half Tone Note
10.	Dha	Shuddha	A Full Tone Note
11.	<u>Nee</u>	Komal	B Half Tone Note
12.	Nee	Shuddha	B Full Tone Note



## **Lay (Rhythm or Speed)**

**Lay**—(Rhythm) in ordinary sense lay means Rhythm or speed or any regular movement to complete a circle in a definite time. It is a natural harmonious flow of vocal and instrumental sound and also a regular succession of accent. According to the observations three types of Rhythm have been accepted in Indian music. All the percussion instruments are used to control and regularise the musical sound.

**The Three types of Rhythm are :**

- A—Madhya Lay (Medium or Normal Rhythm).
- B—Drut Lay (Quick or Fast Rhythm)
- C—Vilambit Lay (Slow Rhythm).

**Normal Rhythm**—Normal Rhythm is the time required by musician to complete a round or a circle of a part of song, tune or dance in easy way without any exertion. Normal Rhythm is the base of the remaining two Rhythms i.e. fast and slow Rhythms.

**Fast Rhythm**—Fast Rhythm means half the time of normal Rhythm i.e. if a musician requires one minute time to complete a part of song tune or dance, in normal Rhythm he will require half of the time taken by the normal Rhythm. In other words we can say that the musician can take two rounds of his definite part of play in the time required in the normal Rhythm.

**Slow Rhythm**—In slow Rhythm a musician takes double the time to complete the round required by the medium or normal Rhythm, Suppose, if he completes a round of his play in one minute in normal Rhythm he will take two minutes to complete the same round.

## **Tal & Lay (Time & Rythm)**

**Tal**—In Indian music the time element is an essential process. The regular succession of sound Vibration is necessary to make sound musical. Also in vocal, Instrumental music and dancing, intervals are created to make it melodious. These intervals were created by clapping of hands and hence it is called Tal.

The late Indian musicians invented many talas of different matras (Strokes) Khand (Bars) and Boles (Words) and fixed the points of 'Sam', Talis and Khalis for every Tal.

**Matra**—(Stroke)—A matra is taken as the shortest time in which a syllable can be properly pronounced. In medium Rhythm the time of a matra is presumed to be one second, in fast Rhythm half second and in slow Rhythm two seconds.

**Boles**—Sound produced by Tabla Dhama or Duggi by the stroke of fingers and hand in different ways, is called boles i.e. Ta, Na, Tee, Tin, Ke, Ge, Te, Tay, Dha, Dhe, Dhin.

## BOLES OF THEKA TAL KEHRWA

Sam			
+			
1	2	3	4
Dhin	Dha	Tin	Na

## BOLE OF THEKA TAL KEHARWA

Sam					Khali		
+					0		
1	2	3	4		5	6	7
Dha	Ge	Na	Tee		Ta	Ke	Dhin
							Na

## BOLE OF THEKA TAL ROOPAK

Sam				Tali		Tali	
+				2		3	
1	2	3		4	5	6	7
Tin	Tin	Na		Dhin	Na	Dhin	Na

## BOLE OF THEKA TAL DADRA

Sam				Khali	
+				0	
1	2	3		4	5
Dha	Dhin	Na		Dha	Tin
					Na

## BOLES OF THEKA TAL TEEN

Sam				Tali				Khali				Kali	
+				2				0				3	
1	2	3	4	5	6	7	8	9	10	11	12	13	14
Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha	Dha	Tin	Tin	Ta	Ta	Dhin
													Dhin
													Dha



# Indian Music Notation on Harmonium

In Indian music seven full tone, four half tone and one sharp note are used. The gaps between them are as follows :—

Gaps between Natural Scale :—

S 1 R 1 G  $\frac{1}{2}$  M 1 P 1 D 1 N  $\frac{1}{2}$  Sa

Gaps between 12 notes :—

S  $\frac{1}{2}$  R  $\frac{1}{2}$  R  $\frac{1}{2}$  G  $\frac{1}{2}$  G  $\frac{1}{2}$  M  $\frac{1}{2}$  M  $\frac{1}{2}$  P  $\frac{1}{2}$  D  $\frac{1}{2}$  D  $\frac{1}{2}$  N  $\frac{1}{2}$  N  $\frac{1}{2}$  S

The keys of Harmonium are fixed according to the above gaps :—

The arrangement of notes in Harmonium is as follows :—

1	Sa fixed	Full Tone Note	S
2	<u>Re</u>	Half Tone Note	<u>R</u>
3	Re	Full Tone Note	R
4	<u>Ga</u>	Half Tone Note	<u>G</u>
5	Ga	Full Tone Note	G
6	Ma	Full Tone Note	M
7	<u>Ma</u>	Sharp Note	<u>M</u>
8	Pa fixed	Full Tone Note	P
9	<u>Dha</u>	Half Tone Note	<u>D</u>
10	Dha	Full Tone Note	D
11	<u>Nee</u>	Half Tone Note	<u>N</u>
12	Nee	Full Tone Note	N
13	S	Fixed Upper Octave	S

The key from 1 to 12, are called the notes of lower octave, keys from 13 to 24 are called the notes of medium octave, while keys from 25 to 37 are called the notes of upper octave.

You can set any of the key of Harmonium as Sa note according to the voice of your throat. Fix No. 13 on the key which suits your throat and arrange further numbering accordingly. You will get all the notes of medium Octave automatically.

The male musicians usually fix as their Sa on any of the note from Sa to Ma i.e. from key No. 13 to 18. The black keys from 14 to 16 are fixed as Sa by the majority of male musicians, as the harmonium can be played easily when any black key is fixed as Sa.

The sound of female musicians have higher pitch. Therefore, they fix Sa point according to their throats from Ma to Nee i.e. Key Nos. 18 to 24. Generally black keys are used as Sa and the keys No. 19, 21 and 23 are used.

The notes of other octaves i.e. Lower and Upper are set naturally.

# Natural Scale Exercise



S R G M P D N Ṡ  
Ṡ N D P M G R S

SS RR GG MM PP DD NN ṠṠ

ṠṠ NN DD PP MM GG RR SS

SRGG RGMM GMPP MPDD  
PDNN DN ṠṠ ṠNDD NDPP  
DPMM PMGG MGRR GRSS

SR SR G G RG RG M M GM GM P P PM PM D D

PD PD N N DN DN Ṡ Ṡ ṠN ṠN D D ND ND P P

DP DP M M PM PM G G MG MG R R GR GR S S

SR GM P P RG MP D D GM PD N N MP DN Ṡ Ṡ

ṠN DP M M ND PM G G DP MG R R PM GR S S

S R G M R G M P G M P D M P D N  
P D N Ṡ Ṡ N D P N D P M D P M G  
P M G R M G R S S S R — G G M —

SRG RGM GMP MPD PDN DNṠ  
ṠND NDP DPM PMG MGR GRS

# Natural Scale

## Position of Finger on kees

Notes	kee No.	Thumb & Fingers.
Sa	13	Thumb
Re	15	First finger
Ga	17	Second finger
Ma	18	Third finger
Pa	20	Thumb
Dha	22	First finger
Nee	24	Second finger
Sa upper octave		Third finger

## TUNE OF NATURAL SCALE ♯

### Tal Teen

#### I PART

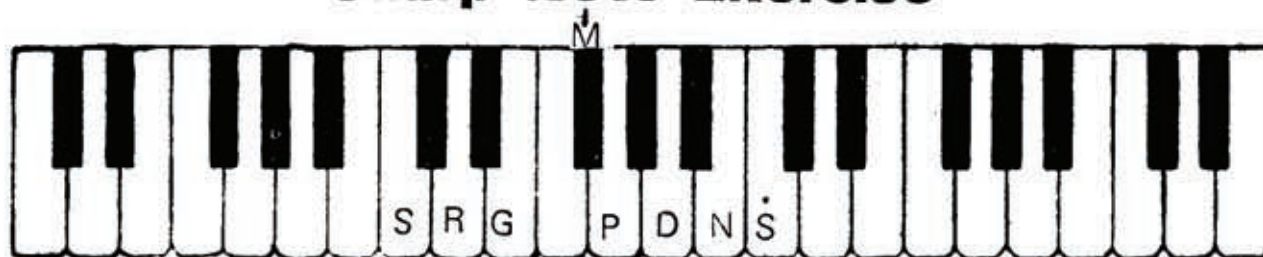
3	+	2	o
G P N N	S — Ṡ Ṡ	Ṡ R Ṡ N	D P MG MR
G M P MG	M R S —	D N Ṡ N	D P MG MR

#### II PART

P — N N	Ṡ — Ṡ —	Ṡ Ġ Ġ Ṁ	Ġ Ṙ Ṡ Ṡ
Ṡ — Ġ Ṙ	Ṡ — D P	D N Ṡ ṠN	D P MG MR



# Sharp Note Exercise



S R G M P D N S  
S N D P M G R S

SS RR GG MM PP DD NN SS

SS NN DD PP MM GG RR SS

SRGG RGMM GMPP MPDD

PDNN DNSS SNDD NDPP

DPMG PMGG MGRR GRSS

SR SR G G RG RG M M GM GM P P PM PM D D

PD PD N N DN DN S S SN SN D D ND ND P P

DP DP M M PM PM G G MG MG R R GR GR S S

SR GM P P RG MP D D GM PD N N MP DN S S

SN DP M M ND PM G G DP MG R R PM GR S S

S R G M R G M P G M P D M P D N

P D N S S N D P N D P M D P M G

P M G R M G R S S S R — G G M —

SRG RGM GMP MPD PDN DNS

SND NDP DPM PMG MGR GRS

# Sharp Note

## Position of Finger on kees

Notes	kee No.	Thumb & Fingers.
Sa	13	Thumb
Re	15	First finger
Ga	17	Second finger
Ma	19	Third finger
Pa	20	Thumb
Dha	22	First finger
Nee	24	Second finger
Sa	—	

## TUNE OF SHARP NOTE 4

### Tal Teen

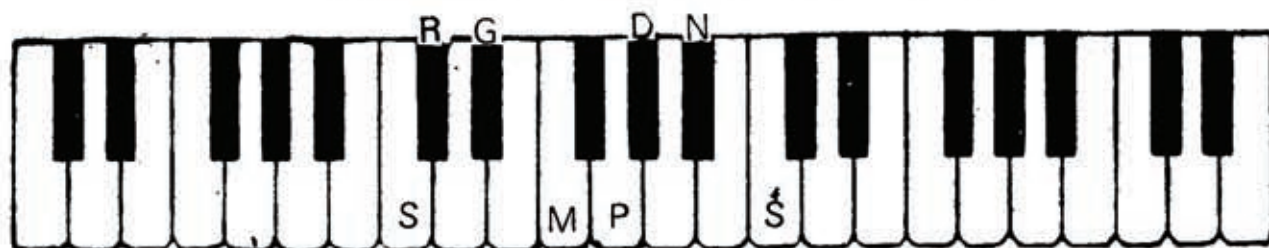
#### PART I

o		3		x		2									
N	D	—	P	M	P	G	M	P	—	—	—	P	M	G	R
S	R	G	R	G	M	G	R	P	M	G	R	G	R	S	—
N	R	G	M	P	D	N	S	R	S	N	D	P	M	G	M

#### PART II

o		3		x		2									
G	G	P	D	P	S	—	S	N	R	G	R	S	N	D	P
G	R	S	N	D	P	N	D	P	M	G	R	G	R	S	—
N	R	N	M	P	D	N	S	R	S	N	D	P	M	G	M

# Half-tone Note Exercise



S R G M P D N S

S N D P M G R S

SS RR GG MM PP DD NN SS

SS NN DD PP MM GG RR SS

SRGG RGMM GMPP MPDD

PDNN DNSS SNDD NDPP

DPMM PMGG MRRR GRSS

SR SR G G RG RG M M GM GM P P PM PM D D

PD PD N N DN DN S S SN SN D D ND ND P P

DP DP M M PM PM G G MG MG R R GR GR S S

SR GM P P RG MP DD GM PD N N MP DN S S

SN DP M M ND PM GG DP MG RR PM GR S S

S R G M R G M P G M P D M P D N

P D N S S N D P N D P M D P M G

P M G R M G R S S S R — G G M —

SRG RGM GMP MPD PDN DNS

SND NDP DP M PMG MGR GRS



# Half-tone Note

## Position of Finger on kees

Notes	kee No.	Thumb & Fingers.
Sa	13	Thumb
Re	14	First finger
Ga	16	Second finger
Ma	18	Thumb
Pa	20	First finger
Dha	21	Second finger
Nee	23	Third finger
Sa		

## TUNE OF HALF TONE NOTES 4

### Tal Teen

#### I PART

o		3		+		2	
S	<u>D</u>	P	<u>D</u>	M	P	<u>G</u>	M
<u>G</u>	<u>R</u>	S	—	<u>N</u>	<u>D</u>	—	S
				<u>N</u>	S	M	M
				<u>N</u>	S	M	M
				<u>N</u>	S	M	M

#### II PART

<u>N</u>	S	<u>G</u>	M	<u>D</u>	M	<u>D</u>	<u>N</u>	<u>S</u>	—	<u>S</u>	—	<u>G</u>	<u>G</u>	<u>R</u>	<u>S</u>
<u>N</u>	<u>S</u>	<u>G</u>	<u>M</u>	<u>P</u>	<u>G</u>	—	<u>M</u>	<u>G</u>	<u>R</u>	<u>S</u>	—	<u>G</u>	<u>G</u>	<u>R</u>	<u>S</u>
<u>S</u>	<u>S</u>	<u>N</u>	<u>N</u>	<u>D</u>	<u>D</u>	P	P	M	M	<u>G</u>	<u>G</u>	<u>R</u>	<u>R</u>	S	—

# Combined Notation System

Full tone Notes—  
Shudha swaras

Half tone notes—  
Komal swaras.

Sharp notes—  
Tivra swara

Lower octave notes      Medium Octave notes      Upper octave notes

Mandra saptak      Madhya saptak      Tar saptak

Combined notes in a matra time or more than two swaras in one matra time.

Stroke—  
Matra.

*Matras Shown in Number.* 1 2 3 4 5 6 etc. Ordinarily one note shows one matra time.

*Tali* Numbers are written on the bars.

*Khali* A Zero (0) is shown on the bar,

*Sam* A Sign of (+) is marked on the first matra of every Tala.

*Khand (Bar)*—Perpendicular lines are drawn for the parts of Talas.

Rest or prolonging the Notes a desh (—) marked after the Notes, one desh shown one matra Time.

Sam	Tali	Khali	Tali
+	2	0	3
Matras 1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16



फिल्म : आराधना

मेरे सपनों की रानी कब आएगी तू, आई रूत मस्तानी, कब आएगी तू ?  
बीती जाए जिन्दगानी, कब आएगी तू, चली आ तू चली आ ॥  
फूल सी खिलके, पास आ दिल के, दूर से मिलके, चेन न आए ।  
और कब तक मुझे तड़फाएगी तू, मेरे सपनों की रानी कब आएगी तू ?  
क्या है भरोसा आशिके दिल का, और किसी पे ये आ जाए ।  
आ गया तो बहुत पछताएगी तू, मेरे सपनों की रानी कब आएगी तू ॥

FILM ARADHNA :— **Mere Sapanon Ki Rani**

Mere sapanon kee rani kab aegi too,  
Aee rutmastani, kab aegi too ?

Beetee jai jindgani, kab aegi too,  
chali aa, too chali aa—

Phool see khil ke, Pas aa dil ke,  
door se mil ke, chen na ae.

Aur kab tak mujhe tarphaegi too,  
Mere Sapanon ki rani kab aegi too ?

Kiya hai bharosa ashik dil ka,  
aur kisee pae yeharajae,

Aa gaya to bahut pachhataegi too.  
Mere Sapanon ki rani kab aegi too.

**TAL KEHRWA 4/4**

**PART I**

Me re sa pa non kee ra nee ka b aa e gee too

aa e ru t ma s ta nee ka b aa e gee too

— — S S M M M G P P D M P D D D  
 — — bee tee jae e jin da ga nee ka b aa e gee too

... .. S P P ... .. N ... P D P M ... ..  
 ... .. cha lee aa ... .. too ... .. cha lee aa ... ..

# PART II

S .... R M R S S P S ... R M R S S ...  
 Phoo ... I see khi I ke ... pa ... s aa di I ke ...

P ... .. M S S P ... D N D P M — M —  
 Doo ... r se mi I ke ... chai ... n na aa — e ...

Phool ... .. chen na (as before) M M M P  
 aa e au r

P N N N P ... M G ... P D P M M ... ..  
 ka b tak mu jhe ... ta r ... paa ... e gee too Mere Sapnu kee



फिल्म : हिम्मत  
संगीतकार : लक्ष्मीकांत प्यारे लाल

गायक : आशा और रफी  
गीतकार : आनन्द बख्शी

मान जाइए, मान जाइए, बात मेरे दिल की जान जाइए  
शर्म से झुकी आंख भी, रुकी साँस भी क्या है मरजी पहचान जाइए

मान जाइए, मान जाइए, बात मेरे दिल की जान जाइए  
दिलों की मुलाकात का, जवां रात का क्या है मतलब पहचान जाइए

प्यार में ये दिन रात बड़े रंगीन होने वाले हैं ।  
एक थे हम, फिर दो हुए अब तीन होने वाले हैं ॥

न गिनिए आगे बस बलम, हमारी कसम, आप हैं बड़े ही अनजान जाइए  
इन बातों से एक हसीना रूठ जाएगी, देखो

चुप हो जाएगी, नींद हमारी टूट जाएगी, देखो ।  
यहां नींद का काम क्या, लिया नाम क्या, आप हैं बड़े ही नादान जाइए

FILM HIMMAT :-

## Man Jaiye Man Jaiye

Man jaiye, Man jaiye, bat mere dil kee Jan jaiye  
Sharam se jhukee ankh bhee, rukke sans bhee—

Kiya haemarjee pahchan jaiye.

Man jaiye man jaiye, bat mere dil kee Jan jaiye.  
Dilon kee mulakat ka, Jawan rat ka, kiya hae matlab pahchan jaiye.

Piyar men ye din rat, bare rangeen hone wale hain  
Ek thy ham, phir do hue, ab teen hone wale hain.

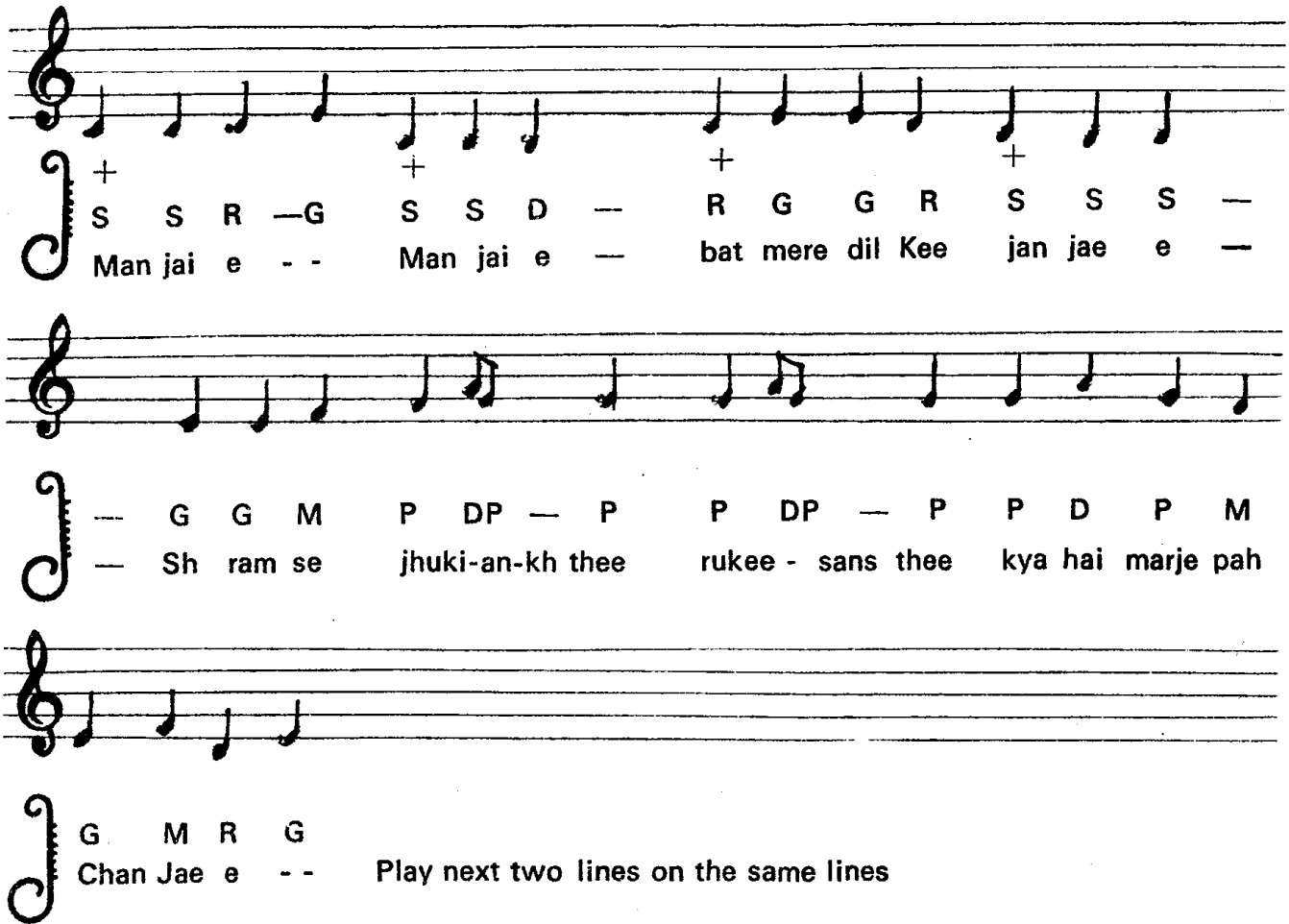
Na ginie age bas balam, hamari kasam, ap hain bare hi anjan, jaiye

In baton se ek haseena, rooth jaegi, dekho,  
Chup ho jaegi neend hamari toot jaegi, dekho.

Yahan neend ka kam kiya, liya nam Kiya,  
ap hen bare he nadan jaiye.

# TAL KEHRWA 4/4

## PART I



+ + + +  
 S S R —G S S D — R G G R S S S —  
 Man jai e - - Man jai e — bat mere dil Kee jan jae e —

— G G M P DP — P P DP — P P D P M  
 — Sh ram se jhuki-an-kh thee rukee - sans thee kya hai marje pah

G M R G  
 Chan Jae e - - Play next two lines on the same lines

## PART II



MG MG MG MR GR GR GR GR D R RS RS S S S —  
 Pya- r men ye din Ra- t ba re — ran — gee -n ho ne- wa le hen —

The next lines will be played on the same lines



फिल्म : दो रास्ते

संगीतकार : लक्ष्मीकांत प्यारे लाल

गायिका : लता

गीतकार : आनन्द बक्शी

बिंदिया चमकेगी, चूड़ी खनकेगी तेरी नींद उड़े ते उड़ जाए ।  
कजरा बहकेगा, गजरा महकेगा, माही रुस जाए ते रुस जाए ॥  
बोले कंगना, किसी का ओ सजना, जवानी पे जोर नहीं ।  
लाख मना कर ले दुनिया, कहते हैं मेरे घुंघरू—  
पायल बाजेगी, गोरी नाचेगी छत टुट दी एते टुट जाए ॥  
मैंने तुझसे मुहब्बत की है गुलामी नहीं की बलमा ।  
दिल किसी का टूटे, चाहे कोई मुझसे रुठे ।  
मैं तो खेलूंगी, मैं तो छेड़ूंगी, यारी टुट दीए ते टुट जाए ॥  
मेरे आंगन बारात लेके साजन तू जिस रात आएगा ।  
मैं ना बैठूंगी डोली में, कह दूंगी बाबुल मे ।  
मैं ना जाऊंगी मैं ना जाऊंगी, गड़ड़ी टुर दीए ते टुर जाए ॥

FILM DO RASTE :— **Bindiya Chamkegi**

Bindiya chamakegi, churi khanakegi,

Teri neend ure te ur jae.

Kajara bahkega, gajara mahkega,

mohi rus jae te rus jae,

Bole kangana, kisee ka o sajana,

jawani pae jor nahin.

Lakh mana kar le duniyan,

kahte hai mere ghungharu—

Payal bajegi, gori nachegi,

chhat tut dee aete tut jae,

Mene tujhse muhabbat kee hai,

gulami nahce kee balma,

Dil kisee ka toote,

chahe koi mujhse roothe.

Men to khelungi, men to chherungi,

yari tut di ae te tut jai,

Mere angan barat leke sajan,

too jis rat aega.

Mena baithoongi doli men,


kah doongi babul se—

Mena jaungi, mena jaungi,

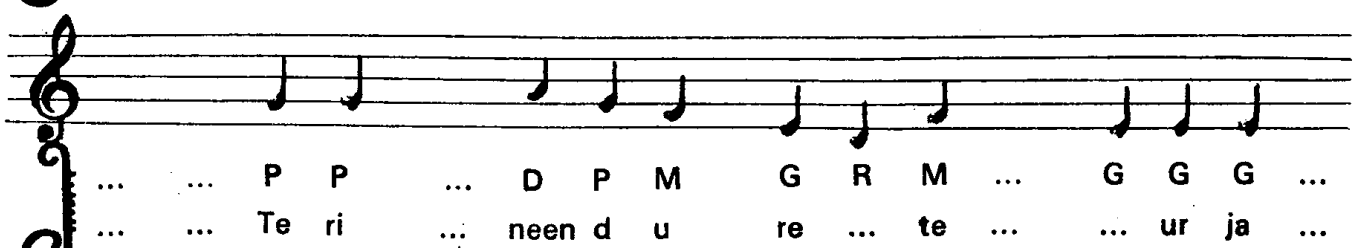
gaddi tur de ae te tur jae.

# TAL KEHRWA 4/4

## PART I

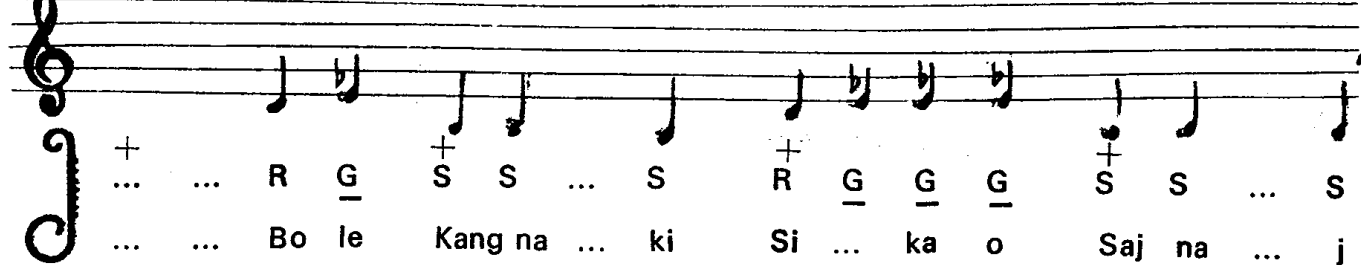


... .. R G S R R G ... .. R G S R R ...  
 ... .. Bindi ya Cham ke gee ... .. choo ri khan ke gi ...




... .. P P ... D P M G R M ... G G G ...  
 ... .. Te ri ... neen d u re ... te ... ur ja ...

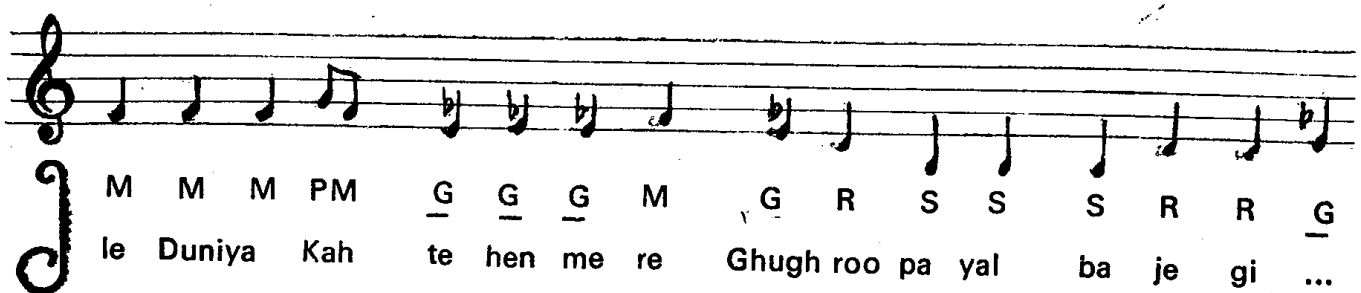
## PART II



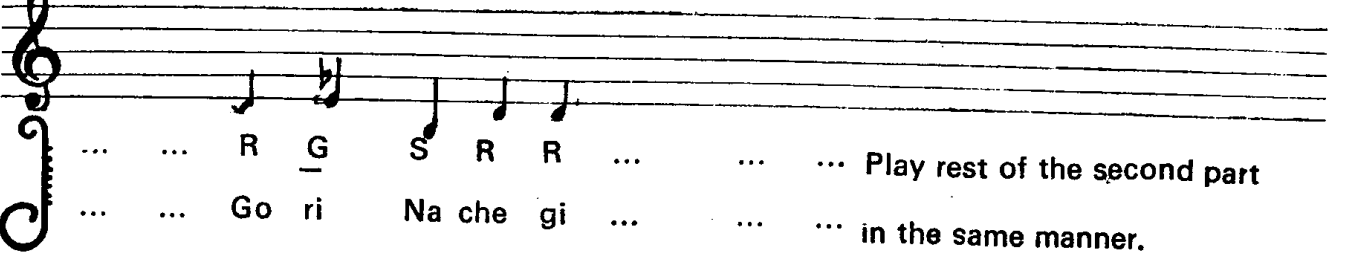
+ ... .. R G S S ... S + R G G G S S ... S  
 ... .. Bo le Kang na ... ki Si ... ka o Saj na ... j



R M G G P R G R S ... .. P P P P  
 wa ... ni Pe ... zo -r -n hee ... .. la khm na kar



M M M PM G G G M G R S S S R R G  
 le Duniya Kah te hen me re Ghugh roo pa yal ba je gi ...



... .. R G S R R ... .. Play rest of the second part  
 ... .. Go ri Na che gi ... .. in the same manner.

चांदी की दीवार न तोड़ी, प्यार भरा दिल तोड़ दिया,  
इक धनवान की बेटी ने, निर्धन का दामन छोड़ दिया।

कल तक जिसने कसमें खाईं, दुख में साथ निभाने की,  
आज वो अपने सुख की खातिर, हो गई एक बेगाने की।

शहनाइयों की गूंज में दबके, रह गई आह दीवाने की,  
धनवानों ने दीवानों का, गम से रिश्ता तोड़ दिया।

वो क्या समझे प्यार को, जिनका सब कुछ चांदी सोना है,  
धनवानों की इस दुनिया में, दिल तो एक खिलौना है।

सदियों से दिल टूटता आया, दिल का बस ये रोना है,  
जब तक चाहा दिल से खेला, और जब चाहा तोड़ दिया।

## CHANDI KI DIWAR.....

Chandi kee deewar na tori, piyar bhara dil tor diya,  
Ik dhanwan kee beti ne, nirdhan ka daman chhor diya.

Kal tak jisne kasmen khain, dhukh men sath nibhane kee,  
Aaj wo apane sukh kee khatir, hogai ek begane kee.

Shahnaiyon kee gunj men dabke, rahgai ah deewane kee.  
Dhanwanon ne deewanon ka, gam se rishta tor diya.

Wo kiya samajhen piyar ko, jinka sab kuchh chandi sona hai.  
Dhanwano ki is duniyan men, dil to ek khilona hai.

Sadiyon se dil toottata aya, dil ka bas ye rona hai,  
Jab tak chaha dil se khela, aur jab chaha tor diya,

**4/4**  
**1st Part**

— S G G      G R R S      S — — S      S — S —  
chan — dee      kee — dee —      wa — r na      to — ree



— S N S      D — N R      G S — S      S — — —  
 — piya -r bha      ra — dil —      to — r di      ya — — —

M M M M      M — M G      M P P —      P — P P  
 I K dha n      wa — n kee      be — tee —      ne — ni r

D M M —      P — M P      M G G G      R — S N  
 Dhan — ka —      da — man —      chho — r di      ya — — —

## 2nd Part

P N P M      G G G S      G G G —      G — G —  
 Ka l ta k      ji s ne —      ka s men —      kha — in —

— R R G      M G RS N      RG S S —      S — — —  
 — du kha men      Sa — tha ni      bha — ne —      kee — — —

Note :—Aj wo apane..... Play on the above tune.

फिल्म आँखें :—

## मिलती है जिन्दगी में....

मिलती है जिन्दगी में मुहब्बत कभी-कभी,  
होती है दिलवरों की इनायत कभी कभी ।

शरमा के मुंह न फेर, नज़र के सवाल पर,  
लाती है ऐसे मोड़ पर किस्मत कभी-कभी ।

तनहा न कट सकेंगे, जवानी के रास्ते ।  
पेश आएगी, किसी को जरूरत कभी-कभी ।

फिर खो न जाएं हम कहीं दुनियां की भीड़ में,  
मिलती है पास आने की मोहलत कभी-कभी ।

FILM ANKHE :

## Miltee hai zindagi....

Miltee hai zindagi men mohabbat kabhee-kabhee,  
Hoti hai dilwaron ki inayat kabhee-kabhee.

Sharma ke munh na pher, nazar ke sawal par,  
Lati hai ese mor par, kismat kabhee-kabhee.

Tanha na kat sakenge, jawanee ke raste,  
Pesh aegee, kisee kee jaroorat kabhee-kabhee.

Phir kho na jaen ham kahin, duniyan ki bhir men,  
Miltee hai pas ane kee mohal at kabhee-kabhee.

### Ist Part

4/4

P G G R R R S S S — S N D D P —  
Mil — ti — hai jin — da gi — men — — mu ha —

D S — — D D G G R — — G R — S —  
bb at — — Ka bhee — Ka bhee — — — — —



P — P — P P — M D PD — M M M P M  
 Mil — tee — hai jin — da gee — — — men mu ha —



G — S — S S G G R — — G R — S —  
 bba — — t Ka bhee — Ka bhee — — — — —

(Note : Play the next lines as per tune of first part)

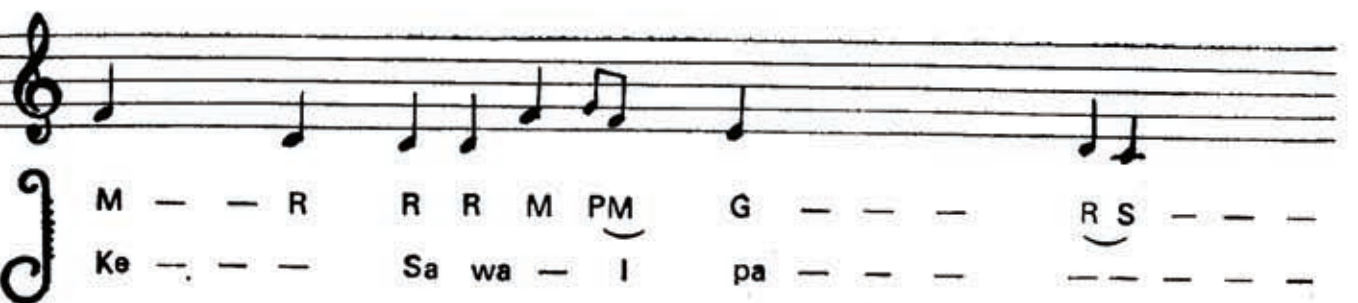
## 2nd Part



G P P <sup>I</sup>M G R — G P — — P — P M P  
 Sh r ma — ke muh — na Phe — — r — na za r



P DP D — D N PD P P — — — — P D P —  
 Ke — — — Sa wa — — I par — — — — na za



M — — R R R M PM G — — — R S — — —  
 Ke — — — Sa wa — I pa — — — — —

(Note : Play the next lines as per tune of first part)



## FILM SONGS WITH NOTATIONS

फिल्म दो रास्ते :—

छुप गये सारे नजारे...

छुप गए सारे नजारे, ओए क्या बात हो गई,  
तूने काजल लगाया, दिन में रात हो गई।

मिल गए नैना से नैना, ओए क्या बात हो गई,  
दिल ने दिल को पुकारा, मुलाकात हो गई।

कल नहीं आना, मुझे न बुलाना, कि मारेगा ताना जमाना—  
तेरे होठों पे रात यह बहाना था,  
गोरी तुझको तो आज नहीं आना था।

तू चली आई, दुहाई, ओए क्या बात हो गई,  
मैंने छोड़ा जमाना, तेरे साथ हो गई।

अंबुआ की डाली पे गाए मतवाली, कोयलिया काली निराली—  
सावन आने का कुछ मतलब होगा,  
बादल छाने का कोई सबब होगा।

रिम भिम छाएँ घटाएँ, ओए क्या बात हो गई,  
तेरी चुनरी लहराई, बरसात हो गई।

FILM DO RASTE :

**Chhup gae sare nazare....**

Chhup gae sare nazare, Oe kiya bat ho gai,  
Toone Kajal lagaya, din men rat ho gai.

Mil gae naina se naina, Oe Kiya bat ho gai,  
Dil ne dil ko pukara, mulakat ho gai.

Kal nahi ana, mujhe na bulana, ki marega tana jamana—  
Tere hathon pe rat yah bahana tha,  
Gori tujh ko to aj nahin ana tha.

Too chali ai, duhai, Oe Kiya bat ho gai,  
Mene Chhora jamana, Tere sath ho gai.

Ambua Kee dali pe gae matwali, Koyaliya Kali, nirali,  
Savan ane ka Kuchh matlab hoga,  
Badal Chhane ka Koi Sabab hoga.

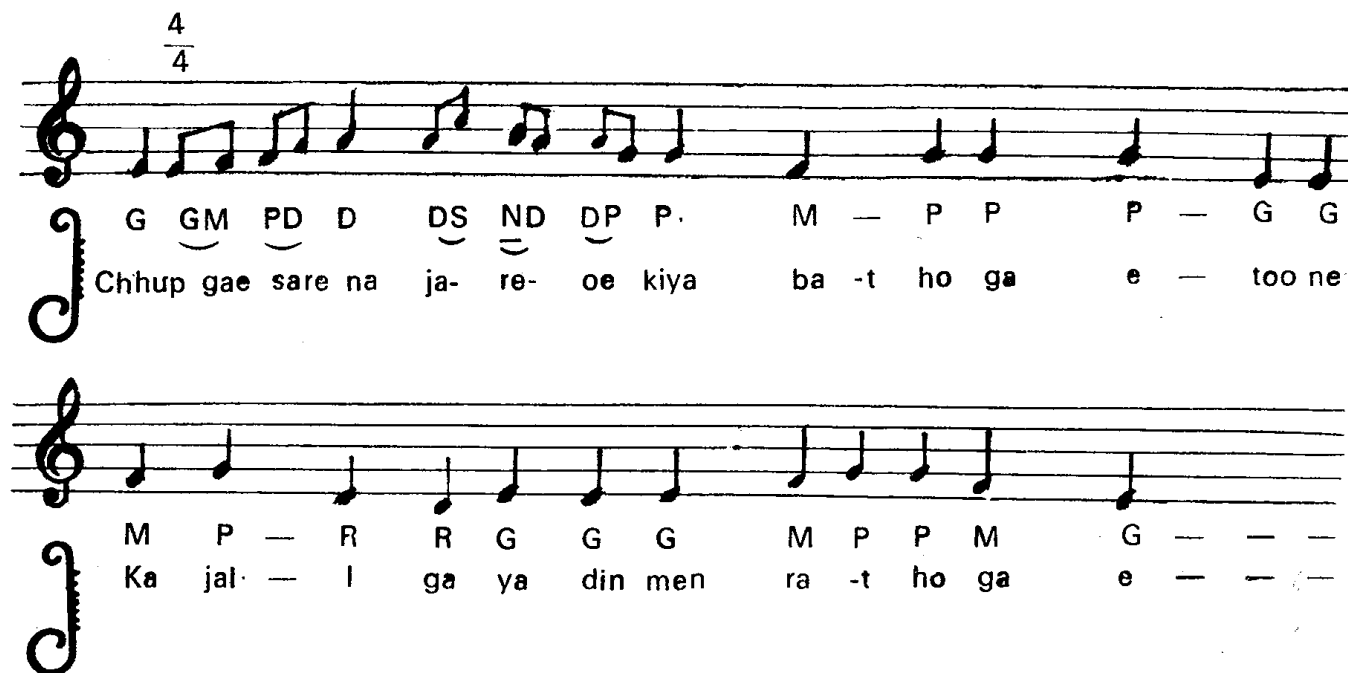
Rim jhim Chhaen ghataen, Oe Kiya bat ho gai.  
Teri Chunri Lahrai, barsat ho gai

FILM DO RASTE :

## Chhup gae sare nazare....

### 1st Part

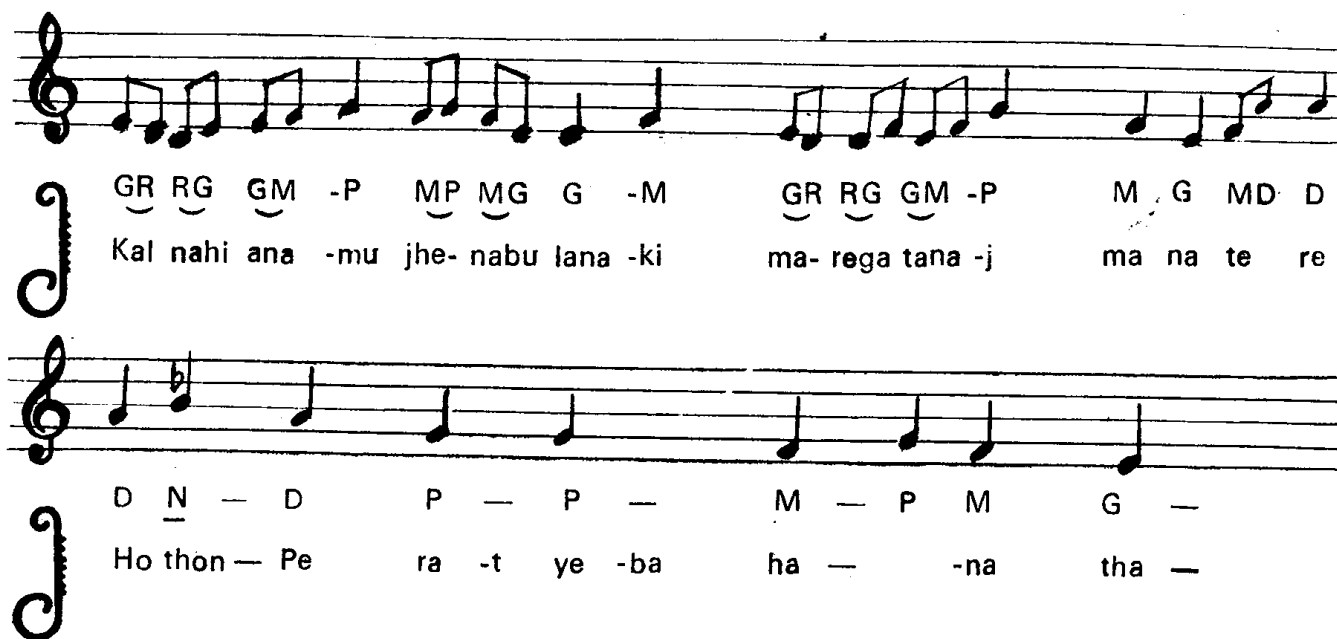
$\frac{4}{4}$



G GM PD D DS ND DP P. M — P P P — G G  
Chhup gae sare na ja-re- oe kiya ba -t ho ga e — too ne

M P — R R G G G M P P M G — — —  
Ka jal — I ga ya din men ra -t ho ga e — — —

### 2nd Part



GR RG GM -P MP MG G -M GR RG GM -P M G MD D  
Kal nahi ana -mu jhe- nabu lana -ki ma- rega tana -j ma na te re

D N — D P — P — M — P M G —  
Ho thon — Pe ra -t ye -ba ha — -na tha —

# Raga Bhairavi

Ascent : S, R G M, P D, N S.

Descent : S, N D P, M G, R S.

Pakad : M, G, S R S, D N S.

## SONG RAGA BHAIRAVI

Ab toree bakee lo aniyare.

Ab toree bakee Chitawan mero man bas keeno.

Piyaree piyaree batiyan karake.

Sanad kahe mora jiyora nahin mane.

Dar deeno mope jadoo Sa kachhu Karike.

## RAGA BHAIRAVI (Tal Teen)

### First Part

2	×	2	0
N S G M	D — P —	G — P M	R — S —
Ab to ree	ba — kee —	lo — a ni	ya — re —
N S G M	D — P —	D D P P	D N D P
Ab to ree	ba — kee —	chi ta wa n	me ro ma n
M P G M	D — P G	— G P M	G R S R
ba S kee no	piya — ri piya	— ree ba ti	ya ka ri ke

### Second Part

D M D N	Ṡ — R Ṡ	N N Ṡ Ṡ	R NṠ D P
sa na d ka	he — mo ra	jiy ra na hi	ma — ne —
G — — R	Ṡ D — P	G G P M	G R S R
da — r dee	no mo — pe	ja doo sa ka	chhoo ka ri ke



# Raga Yaman Kalyan

Asecnt : S R G M P D N Ṣ

Descent : Ṣ N D, P, M G, R S.

Pakad : N R G R, S, P M G, R, S.

## GEET RAGA YAMAN

Guru bin kaise gun gayen.  
Guru na manen to gun nahi awen.  
Guniyan men be gunee kahawen.  
Manen to rijhawee sabko.  
Charan gahe sadeekan ke jab.  
Awe Achapal tar swar.

## RAGA YAMAN (Tal teen)

### First Part

0	3	×	2
P P N D Gu ru bi n	P D P — kai — Se —	M R M M gu n ga —	P — — — wen — — —
P N D P Gu ru n ma	— M G R — ne to —	G R GMP R gu n na been	S R S — aa — we —
S S R R gu nī ya n	G M M — men — be —	P P — N gu nee — Ka	M D P — ha — we —

### Second Part

P — P M ma — ne —	G — R — to — ri —	P N S D jha — we —	Ṣ Ṣ Ṣ — Sa ba ko —
Ṣ Ṣ G̣ Ṛ Cho ro n ga	Ṣ Ṛ Ṣ — he — sa —	N D Ṣ Ṣ dee — ka n	Ṇ Ṇ Ṃ P ke — ja b
P G P — aa — we —	G R S S a cha pa l	SR GM DD NS ta — — —	ND PM GR SS — — la swar

# Raga Bhoopali

*Ascent* : S R G P, D Ṡ.

*Descent* : Ṡ, D P, G R S.

*Pakad* : G R S D, S R G, P G, D P G, R S.

## GEET RAGA BHOOPALI

Itano joban par man na kariye  
Dariyo Prabhu son, aaj toree ali.  
Jo koi awe apane dhangwa  
Tason garav na keejiye.

## RAGA BHOOPALI (Tal Teen)

### First Part

0	3	×	2
Ṡ Ṡ D P I ta no jo	G R S S ba na pa r	P G P P ma — n na	P D D — ka ri ye —
G G G R da ri ye. —	G P D Ṡ Pra bhoo son —	ṠP D Ṡ Ṡ aa j j to	ṠṠ DP GR SS ree aa — lee

### Second Part

G — G G jo — ko i	P — Ṡ Ṡ aa — we —	Ṡ Ṡ Ṡ — a pa ne —	Ṡ Ṙ Ṡ — dhin ga wa —
Ṡ — Ṡ — ta — Son —	Ṡ Ṡ Ṡ Ṙ ga ra ba na	Ṡ Ṙ Ġ Ṙ kee — — ji	Ṡ Ṡ Ḋ Ṗ ye — — —

# Raga Bageshwary

Ascent :  $\dot{S}$   $\underline{N}$   $\underline{D}$   $\underline{N}$   $\underline{S}$   $\underline{M}$   $\underline{G}$   $\underline{M}$   $\underline{D}$   $\underline{N}$   $\dot{S}$ .

Descent :  $\underline{S}$   $\underline{N}$   $\underline{D}$   $\underline{M}$   $\underline{G}$   $\underline{M}$   $\underline{G}$   $\underline{R}$   $\underline{S}$ .

Pakad :  $\underline{S}$   $\underline{N}$   $\underline{D}$   $\underline{S}$   $\underline{M}$   $\underline{D}$   $\underline{N}$   $\underline{D}$   $\underline{M}$   $\underline{G}$   $\underline{R}$   $\underline{S}$ .

## GEET RAGA BAGESHWARY

Kaun karat toree vinati piharwa.  
Mano na mano hamaree bat  
Jaba se gaye mori sudhehu na lee s nee s  
Kahe montan ke ghar jat.

## RAGA BAGESHWARY, MEDIUM SPEED. (Teen tal)

### First Part

0	3	×	2
$\dot{S}$ — $\underline{N}$ $\underline{D}$	$\underline{M}$ $\underline{P}$ $\underline{D}$ $\underline{D}$	$\underline{G}$ — $\underline{R}$ $\underline{S}$	$\underline{R}$ $\underline{R}$ $\underline{S}$ —
Kau s na ka	va t to vi	vi na ti pi	ha r wa —
$\dot{S}$ $\dot{N}$ $\underline{D}$ —	$\underline{S}$ — $\underline{M}$ $\underline{M}$	$\underline{D}$ $\underline{P}$ $\underline{D}$ $\underline{ND}$	$\underline{M}$ $\underline{G}$ $\underline{R}$ $\underline{S}$
ma — no n	ma — no —	ha ma ree	s ba t —

### Second Part

$\underline{G}$ $\underline{M}$ $\underline{D}$ $\dot{N}$	$\dot{S}$ — $\dot{S}$ $\dot{S}$	$\dot{N}$ $\dot{S}$ $\dot{R}$ $\dot{S}$	$\underline{N}$ $\dot{S}$ $\underline{M}$ $\underline{D}$
ja ba se ga	ye — mo re	su dha hun na	lee — nec —
$\dot{S}$ — $\underline{N}$ $\underline{N}$	$\underline{D}$ — $\underline{M}$ $\underline{P}$	$\underline{G}$ — $\underline{R}$ $\underline{S}$	$\underline{R}$ $\underline{R}$ $\underline{S}$ —
Ka — ha —	Son — ta n	ke — — gha	r ja — ta



फिल्म — त्रिदेव  
संगीतकार — कल्याण जी  
आनंद जी

गायक — अमितकुमार, सपना  
गीतकार — आनंद बख्शी

### तिरछी टोपी वाले

ओये ओये ओये ओ आ 2  
तिरछी टोपी वाले ओ बाबू भोले भाले  
तू याद आने लगा है दिल मेरा जाने लगा है

तिरछी नैनो वाली ओ बीबी भोली भाली  
तू याद आने लगी है, जां मेरी जाने लगी है।

अंतरा — अँखियाँ मिला, मुझे दिल में बसा, पलकों पे बिठा  
इस बात का साफ मतलब बता, तेरी मरजी है क्या  
मेरा चैन चुरा ले जुल्मी मेरी नींद उड़ा ले — 2  
तिरछी टोपी वाले।

(2) झूठा सही तेरा वादा मगर मुझे सच्चा लगा  
ये तो बता तुझे मुझमें भला क्या अच्छा लगा  
है गौरा गौरा मुखड़ा तेरा आँखे काली काली  
तिरछे नैनो वाली

Film — Tri Dev

### TIRCHI TOPI WALE

Oye - Oye - Oye - O - Aa - 2  
Tirchi topi wale O Babu bhole bhale  
Tu Yaad ane laga hai dil mera jane laga hai

Tirchi naino wali, O bibi bholi bhali  
Tu yaad ane lagi hai, Jaan meri Jane lagi hai

1) Ankhiya mila muche dil main basa, palkon pe bitha  
Is baat ka saaf matlab bata, teri margi hai kya  
mera chain chura le julmi meri neend uda le  
Tirchi topi wale

2) Jhoota sahai tera wada magar muche sachha laga  
Ye to bata tujhe mujh main bhala kya achaa laga  
Hai gora gora mukhra tera ankhe kali kali  
Tirche naino wali

## Tirchi Topi Wale

Tal - Kherawa

Antra	$\begin{pmatrix} \text{QS} \\ \text{O} \end{pmatrix} \left( \begin{array}{c c c c} \text{N-} \text{S} & \text{S} & = & \text{S} \\ \text{O} & \text{E} & - & \text{O} \end{array} \right. \left. \begin{array}{c c c c} \text{N-} \text{S} & \text{P} & \text{N} & = \\ \text{EO} & \text{O} & \text{Aa} & - \end{array} \right) \right)_2$							
	<u>SS</u> Tirchi	<u>SS</u> topi	<u>SR-S</u> wale	= —	<u>OP</u> O	<u>NS</u> Awaa	<u>PG</u> OO	<u>S</u> OO
	<u>SS</u> Babu	<u>SS</u> Bhole	<u>SR-S</u> Bhale	— —	<u>OP</u> O	<u>NS</u> OO	<u>PG</u> OO	<u>S</u> aa
	<u>S-R</u> To ya	<u>G</u> - d	<u>M-P</u> Aane	<u>M</u> - L	<u>G-R</u> ga - hae	=	=	=
	<u>R-G</u> Dil me-	<u>R</u> - ra	<u>S-R</u> Ja - Ne	<u>N</u> - La	<u>S</u> ga	<u>S</u> hai	<u>Q</u>	<u>Q</u>
	<u>G-M</u> Ankhiya-	<u>P</u> Mi	<u>D</u> La	<u>ND</u> mujhe	<u>P-M</u> dil main	<u>G</u> -b	<u>P</u> sa	<u>MG</u> pal
	<u>M-G</u> Ko pe	<u>R</u> - bi	<u>S</u> tha	= —	<u>G-M</u> is ba	<u>P</u> -at	<u>D</u> ka	<u>ND</u> saaf
	<u>P-M</u> Matlab	<u>G</u> - b	<u>P</u> ta	<u>MG</u> teri	<u>M-G</u> marji	<u>R</u> -hai	<u>S</u> kya	= —
	<u>PP</u> Mera	<u>MG</u> Chain	<u>MM</u> Udake	<u>GR</u> Julmi	<u>GM</u> meri	<u>GR</u> neend	<u>SR</u> churale	=
	<u>PP</u> Mera	<u>MG</u> Chain	<u>MM</u> Udaki	<u>GR</u> Julmi	<u>GM</u> meri	<u>GR</u> neend	<u>SS</u> Churati	<u>RR</u> Tirchi
	<u>RM-G</u> Topi	<u>R</u> -Wa	<u>S</u> Le	= —				

फिल्म — ये दिल्लगी  
संगीतकार — दिलीप सेन समीर सेन

गीतकार — समीर  
गायक — अभिजीत — कोरस

ओले — ओले

जब भी कोई लडकी देखूँ , मेरा दिल दीवाना बोले, ओले — ओले  
गाऊँ तराना यारा झूम — झूम के होले होले  
मुझको लुभाती है जवानियाँ, मस्ती लुटाती जिन्दगानियाँ  
माने ना कहना पागल मस्त पवन सा दिल ये डोले ओले

कोई माने या ना माने, मैं हूँ आशिक आवारा  
मैं सौदाई दिवाना मुझको चाहत ने मारा  
ये चिकने चिकने चेहरे ये गौरी गौरी बाहें  
बैचेन मुझे करती हैं, ये चंचल शोख अदायें  
मुझको मिली है ये बैचेनियाँ, लिखूँ ख्यालों में कहानियाँ  
देखूँ जहाँ कोई शमा, संग उसी के होले — ओले ओले

मैं तो डूबा रहता हूँ यादों की रंगरलियों में  
मेरे सपनों का घर है महबूबा की गलियों में  
दीदार जो हो परियों का मैं बेकाबू हो जाऊँ  
रगीन लगे ये दुनियाँ मैं ख्वाबों में खो जाऊँ  
मागूँ हसीनों से निशानियाँ, बहके शबाबों की रवानियाँ  
हुस्न का जलवा मेरी इन आखों का परदा खोले  
ओले — ओले

Film — Ye Dillaggi

OLE OLE

Jab bhi koi ladki dekho mera dil diwana bole Ole Ole Ole  
Gaoon tarana yaran jhum jhum ke hole hole - ole  
Mujhko lubhati hain jawaniyan, masti lutanti jindganiyan  
Mane na khena pagal mast pawan sa dilye bole - Ole Ole Ole

Koi mane ya na mane, mai hoo ashique awara  
Main sodai diwana mijhko chahat ne mara  
ye chikne chikne chere ye gori gori bahain  
Baichain mujhe karti hain, ye chanchal sokh adaiyain  
Mijhko mili haiñ ye bechaniyan  
Likhoo khyaloon mai khaniya  
Dekho jaha koi shama, sang usi ke hole - ole

## Ole Ole

Main to dooba rehta hoon yadoon ki rangraliioo main  
Mera sapnoo ka ghar hai mehabooba ki galiyon main  
Didar jo ho pariyaon ka main be kaboo ho jaou  
Rangeen lage ya duniya mai khaboo main kho jaou  
Mango hasino se nishaniya  
Bahake sababoon ki Ravaniyan  
Husan ka jalwa meri ankhoo ka parda khole  
Ole Ole Ole

Film - Ye Dillagi  
Tal - Kherwa

### OLE OLE

<u>OS</u> Jab	<u>SS</u> bhi koi	<u>SR</u> ladki	<u>GP</u> dekhon	<u>SR</u> mera	<u>RS</u> dildi	<u>SS</u> wana	<u>SN</u> bole
<u>SR</u> ole	<u>SR</u> ole	<u>OS</u> - O	<u>SN</u> le	<u>SR</u> Ole	<u>SR</u> Ole	<u>-S</u> - O	<u>S</u> le
<u>OS</u> -ga	<u>SS</u> unt	<u>SR</u> rana	<u>GP</u> yara	<u>S-R</u> jhum jhum	<u>-S</u> - - -ke	<u>SS</u> hole	<u>SN</u> hole
<u>SR</u> ole	<u>SR</u> ole	<u>-S</u> - O	<u>SN</u> le	<u>SR</u> ole	<u>RR</u> ole	<u>-S</u> - O	<u>S</u> le
<u>OG</u> Mujh	<u>GG</u> kolu	<u>GM</u> bhati	<u>PM</u> hain J	<u>G</u> wa	<u>GG</u> ni	<u>N</u> yan	<u>-</u> -
<u>OG</u> masti	<u>GG</u> luta	<u>GM</u> te ji	<u>PM</u> na	<u>G</u> ga	<u>GG</u> ni	<u>N</u> ya	<u>-</u> -
<u>OD</u> Mane	<u>DP</u> nekhe	<u>PM</u> Na pa	<u>MG</u> gal	<u>G-RR</u> Mast-p	<u>RS</u> wan sa	<u>SR</u> dil ye	<u>SN</u> dole
<u>SR</u> ole	<u>SR</u> ole	<u>-S</u> - O	<u>SN</u> le	<u>SR</u> ole	<u>SR</u> ole	<u>-S</u> - O	<u>S</u> le



# Ole Ole

Antra

<u>OS</u> Koi X	<u>SS</u> Mane	<u>SS</u> ya na	<u>SS</u> Mane	<u>OS</u> -main	<u>SS</u> hon Aa	<u>SS</u> shiq a	<u>SS</u> wara	<u>OR</u> omain	
	<u>RR</u> soda	<u>RR</u> ae di	<u>RR</u> wana	<u>- R</u> - mujh	<u>GM</u> ko cha	<u>GR</u> hat na	<u>SS</u> mara	<u>OS</u> - ye	
	<u>SS</u> Chikne	<u>SS</u> Chikne	<u>SS</u> Chere	<u>OS</u> - ye	<u>SS</u> gori	<u>SS</u> gori	<u>SS</u> Bahain	<u>OR</u> - be	
	<u>RR</u> Chain mu	<u>RR</u> jhe kar	<u>RR</u> ti hain	<u>- R</u> -je	<u>GM</u> Chanchal	<u>GR</u> sokh A	<u>SS</u> daiyan	<u>G</u> ho	To X

फिल्म — बाजीगर  
संगीतकार — अन्नु मल्लीक

गायक — कुमार शानू , अलका याज्ञनिक  
गीतकार — नवाब आरजू

### बाजीगर ओ बाजीगर

ओ मेरा दिल था अकेला तूने खेल ऐसा खेला  
तेरी याद में जागूँ रात भर  
बाजीगर ओ बाजीगर  
तू है बड़ा जादूगर

ओ दिल देकर दिल लिया है, सौदा प्यार का किया है  
दिल की बाजी जीता दिल हार कर  
बाजीगर ओ बाजीगर

चुपके से आखों के रस्ते तू मेरे दिल में समाया  
चाहत का जादू जगा के मुझको दीवाना बनाया  
पहली नजर में बनी है तू मेरी सपनों की रानी  
याद रखेगी ये दुनिया अपनी वफा की कहानी  
ओ मेरा चैन चुराके मेरी नींद उड़ा के खो ना जाना किसी मोड़ पर  
बाजीगर ओ बाजीगर।

धक धक धड़कता है ये दिल, बोलो तो क्या कह रहा है  
पास आओ बता दूँ ना बाबा डर लग रहा है  
मुझको गलत ना समझना, मैं नहीं बादल आवारा  
दिल की दीवारों पे मैंने नाम लिखा है तुम्हारा  
है तेरे प्यार पे कुर्बान मेरा दिल मेरी जान  
तुझे लग जाये मेरी उमर  
बाजीगर ओ बाजीगर

Film - BAZIGAR

### Baazigar O Baazigar

O mere dil tha akela tune khel eisa khila  
Teri yaad main jagoon raat bhar  
Baazigar O baazigar  
Tu hai bada jadugar  
O dil dekar dil leya hain, soda pyar ka kiya hai  
Dil ki baazi jita dil har kar

Chupke sa ankho ke raste tu mere dil main samaya  
 Chahat ka jado jaga ke mujhko diwana banaya  
 Paheli nazar main bani hai tu mere sapno ki rani  
 Yaad rakhegi ye duniyan apni wafa ki kahani  
 O mere chain chura ke, meri neend uda ke  
 Kho na jana kisi mod par

Dhak dhak dhakta hai ye dil  
 Bolo to kya khai raha ha  
 Pas aao bata doon, na baba dar lag raha hai  
 Majhko glat na samajhna  
 Main nahi badal awara  
 Dil ki diwaro pa maine naam likha hai tumhara  
 Hai tere pyar pe qurbaan, mere dil mere jaan  
 Tujhe lag jaye mere umar  
 Baazigar O baazigar

# Baazigar O Baazigar

<u>P</u> O	<u>-</u> -	<u>-</u> -	<u>PP</u> mere	<u>MD</u> dil	<u>PM</u> thu A	<u>GP</u> kela	<u>MG</u> tune
<u>R- -M</u> khe-l	<u>GR</u> eisa	<u>SG</u> khela	<u>RS</u> Teri	<u>NR</u> Yaa	<u>SN</u> d mai	<u>DD</u> Jago	<u>N- -D</u> raat
<u>P</u> bhar	<u>-</u> -	<u>-</u> -	<u>O</u> -	<u>OP</u> baa	<u>NR</u> zigar	<u>M</u> o	<u>GR</u> baazi
<u>GRS-</u> gar	<u>-</u> -	<u>-</u> -	<u>-</u> -	Tu	hai ba	da	Jadu
gar							
Second part							

<u>OP</u> -Chup	<u>PM</u> ke se	<u>G- -R</u> aankho	<u>- - -S</u> - ke	<u>R</u> ras	<u>R</u> te	<u>-</u> -	<u>-</u> -
<u>OP</u> - tu	<u>NR</u> mere	<u>M- -G</u> Dil-mai	<u>- - -R</u> - - s	<u>GMPM</u> ma	<u>G</u> ya	<u>-</u> -	<u>-</u> -

<u>OG</u> ul	<u>GR</u> fat ka	<u>S- -N</u> jan-du	<u>- -D</u> - -j	<u>D</u> ga	<u>D</u> ke	=	=
<u>OD</u> Mujh	<u>NS</u> ko di	<u>R- -N</u> wa-na	<u>- -D</u> - -b	<u>P</u> na	<u>P</u> ya	=	=
<u>OP</u> pheli	<u>PP</u> nazar	<u>P- -D</u> mai bani hai	<u>- -P</u>	<u>N</u> tu	<u>N</u> maire	<u>- -SN</u> sapnoki	<u>DPM-</u> raani
<u>OM</u> - ya	<u>MM</u> ad	<u>RM-R</u> rakhe gi	<u>ND</u> yedu	<u>P</u> ni	<u>P</u> ya	=	<u>O</u> -
<u>OP</u> -ap	<u>PP</u> ni	<u>P- -D</u> wafa ki	<u>- -S</u> - -k	<u>NS-N</u> ha-ni	=	<u>- -SN</u> -	<u>DPM-</u> -

Repeat the first Part



फिल्म — डार  
संगीतकार — शिव-हरि

गायक — उदित नारायण  
गीतकार — आन्नद बक्शी

### जादूतेरी नजर

जादू तेरी नजर खुशबु तेरा बदन  
तू हॉ कर या ना करे, तू है मेरी किरन

मेरे ख्वाबों की तस्वीर है तू बेखबर मेरी तकदीर है तू  
तू किसी और की हो ना जाना  
कुछ भी कर जाऊँगा मैं दिवाना

फासलें और कम हो रहे हैं, दूर से पास हम हो रहे हैं  
मांग लूँगा तीझे आसमां से, छीन लूँगा तूझे इस जहाँ से  
तू हॉ कर या ना कर तू है मेरी किरन

FILM — DAAR

### JADO TERI NAZAR

Jado teri nazar khoosboo tera badan  
Tu han kar ya na kar, tu hai meri kiran

Mere khawboon ki tasvir hai tu  
Bekhabar meri taqdeer hai tu  
tu kisi aur ki ho na jana  
Kuch bhi kar jaunga main diwana

Fansle aur kuch kam ho rahe hain  
Door se paas ham ho rahe hain  
maang lunga tujhe is jahan se  
tu haa kar ya na kar  
tu hai meri kiran

Film — Daar

Tal — Kherwa

### Jado teri nazar

OS		<u>P</u>	—	<u>-MP</u>	<u>-M-G</u>		<u>R</u>	—	—	<u>-N</u>	
Ja		do	—	-te	ri na		zar	—	—	-khus	

<u>M</u> boo	—	<u>-GM</u> -te	<u>-G-R</u> ra - ba	<u>S</u> dan	—	—	<u>-S</u> -ja
<u>P</u> do	—	<u>-N</u> -te	<u>-P-G</u> n-na	<u>R</u> zar	—	—	<u>-N</u> - khus
<u>M</u> boo	—	<u>-GM</u> -te	<u>-G-R</u> ra ba	<u>S</u> dan	<u>-GS</u> —	<u>ND</u> —	<u>-N</u> tu
✱ <u>G-R</u> ha kar	—	<u>O</u> —	<u>-PN</u> -ya	<u>R-S</u> Na -kar	—	—	<u>-PN</u> - tu
<u>NG-R</u> ha kar	<u>-N</u> -ya	<u>R-S</u> na-kar	<u>-S-S</u> tu hai	<u>D</u> me	<u>ODND</u> ri kir	<u>P</u> an	<u>-S-S</u> tu hai
<u>D</u> me	<u>ODND</u> ri kir	<u>P</u> an	—				

Jado teri nazar

Second part

<u>OG-M</u> -Me-re	<u>G</u> Khawa	<u>-N-S</u> bo ki	<u>N</u> tas	<u>-S-N</u> vir	<u>D-S</u> hai -tu	<u>O</u> —	<u>O</u> —	<u>OS-S</u> be kh
	<u>G</u> bar	<u>-N-S</u> meri	<u>N</u> tak	<u>-S-N</u> dir	<u>D-S</u> hai-tu	<u>O</u> —	<u>O</u> —	<u>OS-S</u> mere
	<u>G</u> khawa	<u>ON-S</u> bo ki	<u>N</u> tas	<u>OS-N</u> vir	<u>D-S</u> hai-tu	<u>O</u> —	<u>O</u> —	<u>OS-S</u> be-kha
	<u>D</u> bar	<u>ODND</u> Me-ri	<u>P</u> tak	<u>OM-G</u> deer	<u>M-G</u> hai-tu	<u>O</u> —	<u>O</u> —	<u>OP-N</u> Ma-ng
	<u>D</u> ton	<u>OP-M</u> ga tu	<u>P</u> Jhe	<u>OM-G</u> a as	<u>M-P</u> man se	—	—	<u>OPDP</u> cheen
	<u>M</u> Lun	<u>-MPM</u> ga tu	<u>G</u> Jhe	<u>OR-S</u> is	<u>R-S</u> Jhan se	<u>OOGS</u> —	<u>ND</u> —	<u>OON</u> tu

To  
✱

फिल्म — 1942 ए लव स्टोरी  
संगीतकार — आर० डी० बर्मन

गायक — कुमार शानु  
गीतकार — जावेद अख्तर

एक लड़की को देखा तो ऐसा लगा  
जैसे खिलता गुलाब, जैसे शायर का ख्वाब  
जैसे उजली किरन, जैसे बन में हिरन  
जैसे चांदनी रात, जैसे नरमी की बात  
जैसे मंदिर में हो एक जलता दिया — ओ

एक लड़की को देखा तो ऐसा लगा  
जैसे सुबहो का रूप, जैसे सर्दी की धूप  
जैसे बीना की तान, जैसे रंगो की जान  
जैसे सोलह सिंगार, जैसे रस की फुहार  
जैसे खुशबू लिए आये ठंडी हवा — ओ

एक लड़की को देखा तो ऐसा लगा  
जैसे नाचता मोर, जैसे रेशम की डोर  
जैसे परियों का राग, जैसे संदल की आग  
जैसे बलखाये बेल, जैसे लहरों का खेल  
जैसे अहिस्ता अहिस्ता बढ़ता नशा — ओ

FILM - 1942 A LOVE STORY

### EK LADKI KO DEKHA

Ek Ladki Ko dekha to eysa laga  
Jaise khilta gulab, jaise sayar ka khawab  
Jaise ujli kiran, Jaise Ban main Hiran  
Jaise chandani raat, Jaise narmi ki baat  
Jaise mandir main ho ek jalta Diya - O

Ek ladki ko dekha to eysa laga  
Jaise Subha ka roop, Jaise sardi ki dhoop  
Jaise Bina ki taan, Jaise rangoo ki jaan  
Jaise soloha singar, jaise ras ki poohar  
Jaise khoosbo liya aye dhandi hava - O

Ek ladki ko dekha to eisa laga  
Jaise nachta moor, jaise resham ki door  
Jaise paryoon ka raag, Jaise sandal ki aag  
Jaise bal khaye Bel, Jaise lahroon ka khal  
Jaise ahista ahista bhadta nasha - O

EK LADKI KO DEKHA

Tal - Keharwa

$\dot{\underline{S}}$ O	$\underline{\quad}$ —	$\underline{\quad}$ —	$\ddot{\underline{S}}\dot{\underline{S}}$ EK	$\underline{N-S}$ L ad	$\underline{-R}$ Ki	$\underline{N-S}$ Ko De	$\underline{-R}$ Kha
$\underline{N-S}$ To E	$\dot{\underline{R}}\dot{\underline{S}}$ S L	$\dot{\underline{S}}$ Ga	$\underline{\quad}$ —	$\underline{O}$	$\underline{O}$	$\underline{O}$	$\ddot{\underline{S}}\dot{\underline{S}}$ EK
$\underline{N-S}$ L a d	$\underline{-R}$ Ki	$\underline{N-}$ ko De	$\underline{-R}$ Kha	$\underline{N-S}$ To	$\dot{\underline{R}}\dot{\underline{S}}$ Esa	$\dot{\underline{S}}$ L	$\ddot{\underline{S}}\dot{\underline{S}}$ ga
$\underline{-N}$ Jaise	$\underline{-DPN}$ Khilta	$\underline{D}$ gulab	$\underline{N}\dot{\underline{S}}$ Jaise	$\underline{-N}$ sayar	$\underline{-DPN}$ ka khaw	$\underline{D}$ ab	$\underline{DD}$ Jaise
$\underline{-M}$ Ujli	$\underline{-D-P}$ li Kir	$\underline{P}$ an	$\underline{DD}$ Jaise	$\underline{-M}$ Ban	$\underline{-D-P}$ Me Hir	$\underline{P}$ an	$\underline{PP}$ Jaise
$\underline{-PN}$ Man	$\underline{\dot{S}-\dot{G}}$ dir	$\dot{\underline{R}}$ Me	$\dot{\underline{R}}\dot{\underline{R}}$ Ho	$\underline{-PN}$ EK	$\underline{\dot{S}-\dot{G}}$ Jalta	$\dot{\underline{R}}$ Diya	$\underline{\quad}$ —
$\dot{\underline{S}}$ O	$\underline{\quad}$ —	$\underline{\quad}$ —	$\ddot{\underline{S}}\dot{\underline{S}}$ EK	$\underline{N-S}$ Lad	$\underline{-R}$ Ki	$\underline{N-S}$ Ko de	$\underline{-R}$ Kha
$\underline{N-SR}$ to Ey	$\underline{\dot{G}-\dot{R}\dot{S}N}$ sa la	$\dot{\underline{S}}$ ga	$\underline{\quad}$ —				

The next lines will play on the same tune



फिल्म : साजन  
संगीतकार : नदीम, श्रवण

गायक : अलका याज्ञनिक, एस. पी. बाला  
गीतकार : समीर

### देखा है पहली बार

देखा है पहली बार, साजन की आँखों में प्यार।  
अब जाके आया मेरे, बैचेन दिल को करार।।  
दिलवर तुझे मिलने को, कब से था मैं बेकरार।  
अब जाके आया मेरे, बैचेन दिल को करार।।

पलके झुकाऊँ, तुझे दिल में बसाऊँ।  
अब बिन तेरे मैं तो, कहीं चैन ना पाऊँ।  
तू मेरा जिगर है, तू मेरी नजर है।  
तू मेरी आरजू, तू मेरा हम सफर है।।

ये अदायें, ये मेरी जवानी।  
बस तेरे लिए है, ये मेरी जिन्दगानी।।  
तू मेरी गज़ल है, तू मेरा तराना।  
आ तेरी धड़कनों पे, लिख दूँ दिल का फसाना।।

Film : - Saajan

Dekha hai pehli baar

Dekha hai pehli baa, sajan ki aankhoo mai pyar,  
Ab jake aya mere, bechain dil ko karar.  
Dilvar tujhe milne ko, kab se tha mai bekarar,  
Ab jake aya mere, bechain dil ko karar.

Palke Jhukaon, tujhe dil mai basanoo,  
Ab bin tere mai to kanhi chain na panoo.  
Tu mera zigar hai, tu meri nazar hai.  
Tu mari arzo, tu mera ham safar hai.

Ye adayin, ye meri jawani.  
Bas tere liye hai, ye meri zindgani.  
Tu meri gazal hai, tu mera tarana,  
Aa teri dharkano pe, likh don dil ka fasana.

## Dekha hai pehli baar

$\overline{S-S}$	$\overline{-S-N}$	$\overline{N-N}$	$\overline{S-N}$	$\overline{D}$	$\overline{-}$	$\overline{D-N}$	$\overline{-R-}$
De - kha	hai	peh	li	ba	- ar	sa - jan	ki

$\overline{R-R}$	$\overline{-S-}$	$\overline{S}$	$\overline{-}$	$\overline{S-S}$	$\overline{-S-N}$	$\overline{N-N}$	$\overline{N}$
Aankho	- me	pya	r	Ab ja	ke	aya	me

$\overline{D}$	$\overline{-}$	$\overline{D-N}$	$\overline{-R-}$	$\overline{R-R}$	$\overline{-S-}$	$\overline{S}$	$\overline{-}$
re	-	beche	n	dil ko	ka	r	ar

$\overline{S-R}$	$\overline{-G-}$	$\overline{M-D}$	$\overline{-P-}$	$\overline{M}$	$\overline{-}$	$\overline{-}$	$\overline{GR-}$
dilvar	- tu	jhe mil	ne	ko	-	-	-

$\overline{R-G}$	$\overline{-M}$	$\overline{M-D}$	$\overline{-P-}$	$\overline{P}$	$\overline{-}$	$\overline{-}$	$\overline{-}$
Kab se	- tha	mai be	- k	ar	- ar	-	-

$\overline{G-G}$	$\overline{-GR}$	$\overline{RSS}$	$\overline{-N-}$	$\overline{ND-}$	$\overline{-}$	$\overline{D-N}$	$\overline{-R}$
Aab ja	ke	aya	- me	re	-	be - chai	n

$\overline{R-R}$	$\overline{-S}$	$\overline{S}$	$\overline{-}$
Dil ko	- ka	ra	r

# dekha hai pehli baar

## Second part

<u>G—G</u> Palke	<u>—G—</u> —jhu—	<u>M</u> ka	<u>P</u> aoo	<u>—</u> —	<u>—</u> —	<u>—</u> —	<u>GM—</u> tujhe
<u>D—P</u> Dil me	<u>—MG</u> —ba	<u>M</u> sa	<u>M</u> aon	<u>—</u> —	<u>—</u> —	<u>—</u> —	<u>RR—</u> ab
<u>MGG</u> bin te	<u>—R—</u> re	<u>MG—</u> mai	<u>G</u> to	<u>—</u> —	<u>—</u> —	<u>—</u> —	<u>SS—</u> kahi
<u>R—R</u> Chain	<u>—SN</u> —na	<u>S</u> pa	<u>S</u> oo	<u>o</u> —	<u>o</u> —	<u>ooN</u> tu	<u>—N—</u> —mai
<u>S</u> ra	<u>—N—</u> —zi	<u>R</u> gar	<u>S</u> —	<u>—</u> —	<u>—</u> —	<u>ooS</u> tu	<u>—R—</u> me
<u>G—D</u> ri aa	<u>—P</u> —r	<u>M</u> jo	<u>—</u> —	<u>MPM</u> tu	<u>RSN</u> mera	<u>—R—</u> ham safar	<u>—R—</u> hai

फिल्म : दीवाना  
संगीतकार : नदीम, श्रवण

गायक : अलका याज्ञनिक, विनोद राठौर  
गीतकार : समीर

### ऐसी दीवानगी

ऐसी दीवानगी देखी नहीं कहीं,  
मैंने इसलिए जाने जाना दीवाना तेरा नाम रख दिया,  
तेरा नाम रख दिया,  
मेरा नसीब है जो मेरे यार ने हँस के प्यार से,  
बेखुदी में दीवाना मेरा नाम रख दिया,  
हाँ नाम रख दिया,  
तूने पहली नज़र में सनम, मेरे दिल को चुराया,  
हुई दुनियां से पराई, तुझे अपना बनाया,  
बिना देखे तुझे अब ना आये करार,  
हर घड़ी है मुझे अब तेरा इंतज़ार,  
तेरी चाहत की चांदनी मेरी आँखों में बस गई,  
ये खुशबू तेरे जिस्म की मेरी सांसों में बस गई,  
तू मेरी आरजू तू मेरी वफा,  
जिन्दगी में कभी अब ना होंगे जुदा,

Film : Diwana

### Aaisi diwangi

Aaisi diwangi dekhi nahi kanhi  
Maine isliya jane jana diwana tera naam rakh diya  
Tera naam rakh diya  
Mera naseeb hai jo mere yaar ne  
hans ke pyar se  
Bekhudi mai diwana mera naam rakh diya  
Ha naam rakh diya  
Tune pehali nazar mai sanam, mere dil ko chooraya,  
Hoi duniya se parayi, tujhe apna banaya  
Bina dekhe tujhe ab na aya karar  
Har ghari hai mujhe ab tera intzar  
Teri chahat ke chandani meri ankho mai bas gai  
Ye khusboo tere zism ki meri sanso mai bas gai  
Tu meri aarzo, tu meri vafa  
zindgi mai kabhi ab na honge juda



## Aaisi diwangi

$\begin{array}{c} \underline{P \dot{D}} \\ \text{Aaisi} \end{array}$	$\begin{array}{c} \underline{\dot{S} \dot{R}} \\ \text{diwa} \end{array}$	$\begin{array}{c} \underline{-\dot{S}} \\ -n \end{array}$	$\begin{array}{c} \underline{D P} \\ \text{gi} \end{array}$	$\begin{array}{c} \underline{=} \\ \underline{=} \end{array}$	$\begin{array}{c} \underline{=} \\ \underline{=} \end{array}$	$\begin{array}{c} \underline{=} \\ \underline{=} \end{array}$	$\begin{array}{c} \underline{=} \\ \underline{=} \end{array}$
$\begin{array}{c} \underline{P \dot{D}} \\ \text{Dekhi} \end{array}$	$\begin{array}{c} \underline{\dot{S} \dot{R}} \\ \text{nahi} \end{array}$	$\begin{array}{c} \underline{-\dot{S}} \\ -k \end{array}$	$\begin{array}{c} \underline{D P} \\ \text{hai} \end{array}$	$\begin{array}{c} \underline{=} \\ - \end{array}$	$\begin{array}{c} \underline{=} \\ - \end{array}$	$\begin{array}{c} \underline{=} \\ - \end{array}$	$\begin{array}{c} \underline{=} \\ - \end{array}$
$\begin{array}{c} \underline{P} \\ \text{Mai} \end{array}$	$\begin{array}{c} \underline{N D} \\ \text{ne} \end{array}$	$\begin{array}{c} \underline{=} \\ \underline{=} \end{array}$	$\begin{array}{c} \underline{=} \\ \underline{=} \end{array}$	$\begin{array}{c} \underline{o} \\ \underline{o} \end{array}$	$\begin{array}{c} \underline{o} \\ \underline{o} \end{array}$	$\begin{array}{c} \underline{o} \\ \underline{o} \end{array}$	$\begin{array}{c} \underline{o} \\ \underline{o} \end{array}$
$\begin{array}{c} \underline{R} \\ \text{Is} \end{array}$	$\begin{array}{c} \underline{D P} \\ \text{liye} \end{array}$	$\begin{array}{c} \underline{=} \\ \underline{=} \end{array}$	$\begin{array}{c} \underline{=} \\ \underline{=} \end{array}$	$\begin{array}{c} \underline{o} \\ \underline{o} \end{array}$	$\begin{array}{c} \underline{o} \\ \underline{o} \end{array}$	$\begin{array}{c} \underline{o} \\ \underline{o} \end{array}$	$\begin{array}{c} \underline{o} \\ \underline{o} \end{array}$
$\begin{array}{c} \underline{o G} \\ \text{Be} \end{array}$	$\begin{array}{c} \underline{-R} \\ -khu \end{array}$	$\begin{array}{c} \underline{S R} \\ \text{di mai} \end{array}$	$\begin{array}{c} \underline{=} \\ - \end{array}$	$\begin{array}{c} \underline{o M} \\ -di \end{array}$	$\begin{array}{c} \underline{o o G R} \\ -wa \end{array}$	$\begin{array}{c} \underline{G} \\ \text{na} \end{array}$	$\begin{array}{c} \underline{\dot{S} \dot{S}} \\ \text{tera} \end{array}$
$\begin{array}{c} \underline{N \dot{S}} \\ \text{naa} \end{array}$	$\begin{array}{c} \underline{N \dot{S}} \\ -m \end{array}$	$\begin{array}{c} \underline{-\dot{R}} \\ \text{ra} \end{array}$	$\begin{array}{c} \underline{\dot{S} \dot{R}} \\ \text{kh di} \end{array}$	$\begin{array}{c} \underline{G} \\ \text{ya} \end{array}$	$\begin{array}{c} \underline{=} \\ - \end{array}$	$\begin{array}{c} \underline{=} \\ - \end{array}$	$\begin{array}{c} \underline{P P} \\ \text{tera} \end{array}$
$\begin{array}{c} \underline{R} \\ \text{naa} \end{array}$	$\begin{array}{c} \underline{=} \\ \text{m} \end{array}$	$\begin{array}{c} \underline{-\dot{S}} \\ \text{ra} \end{array}$	$\begin{array}{c} \underline{-N} \\ \text{kh di} \end{array}$	$\begin{array}{c} \underline{\dot{S}} \\ \text{ya} \end{array}$	$\begin{array}{c} \underline{=} \\ - \end{array}$	$\begin{array}{c} \underline{=} \\ - \end{array}$	$\begin{array}{c} \underline{\dot{S} \dot{S}} \\ \text{tera} \end{array}$

# Diwangi

## Second Part

$\dot{S} \dot{S}$ tune	$\dot{S} P - \dot{S} - \dot{S}$ Pehli — na	$\dot{S} - - \dot{R}$ zar — mai	$- - \dot{S} \dot{R}$ — sa	$\underline{\underline{G}}$ nam	$=$ —	$=$ —	$\underline{\underline{G \dot{R}}}$ mere
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$\underline{\underline{\dot{R} \dot{S}}}$ Dil	$\underline{\underline{\dot{S} N}}$ ko	$\underline{\underline{- \dot{R}}}$ chu	$\underline{\underline{\dot{R} \dot{S}}}$ ra	$\underline{\underline{\dot{S}}}$ ya	$=$ —	$=$ —	$\underline{\underline{\dot{S} \dot{S}}}$ hui
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$\underline{\underline{\dot{S} P - \dot{S}}}$ Duniya	$\underline{\underline{- \dot{S}}}$ — se	$\underline{\underline{- \dot{S}}}$ — pa	$\underline{\underline{R}}$ ra	$\underline{\underline{G}}$ aee	$=$ —	$=$ —	$\underline{\underline{G R}}$ tujhe
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$\underline{\underline{\dot{R} S}}$ Ap	$\underline{\underline{\dot{S} N}}$ na	$\underline{\underline{- \dot{R}}}$ — ba	$\underline{\underline{\dot{R}}}$ na	$\underline{\underline{\dot{S}}}$ ya	$=$ —	$=$ —	$\underline{\underline{P \dot{S}}}$ tume
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$\underline{\underline{N}}$ Re	$\underline{\underline{P N}}$ aar	$\underline{\underline{D}}$ zoo	$\underline{\underline{M N}}$ tu hai	$\underline{\underline{D}}$ me	$\underline{\underline{N - - D}}$ re va	$\underline{\underline{P}}$ fa	$\underline{\underline{P \dot{S}}}$ zind
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$\underline{\underline{N}}$ gi	$\underline{\underline{P N}}$ mai ka	$\underline{\underline{D}}$ bi	$\underline{\underline{M N}}$ ab na	$\underline{\underline{D}}$ hon	$\underline{\underline{N - - D}}$ ge ju	$\underline{\underline{P}}$ da	$=$ —
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फिल्म : विश्वात्मा  
संगीतकार : बिज्जुशाह

गायक : साधना सरगम, उदित नारायण, जौली मुखर्जी  
गीतकार : आनंद बख्शी

### सात समंदर पार

सात समंदर पार मैं तेरे पीछे-पीछे आ गई,  
मैं तेरे पीछे-पीछे आ गई, जुल्मी मेरी जान,  
तेरे कदमों के नीचे आ गई,

न रस्ता मालूम ना तेरा नाम पता मालूम,  
कैसे मेरे प्यार ने तुझको ढूंढा क्या मालूम,  
सीधी तेरे पास, सीधी तेरे पास ये अँखियाँ मीचे-मीचे आ गई,

मैंने अपने चौबारे से ही तुमको आवाज,  
नीचे गली में खड़ा रहा तू ऐसा था नाराज,  
तू ऊपर ना आया तू ऊपर ना आया तो मैं  
खुद ही नीचे आ गई,

Film : Vishwatma  
Music : Bijju Shah

Singers : Sadhana Sargam, Udit Narayan,  
Jolly Mukherjee

### Saat Samandar Paar

Saat samandar par mai tere piche-piche aa gai  
mai tere piche-piche aa gai  
Julmi mari jaan, tere kadmo ke neche aa gai

Na rasta maloom na tera naam pata maloom  
Kaise mere pyar ne tujhko dhndha kya maloom  
Sidhi tere pass, sidhi tere pass ye ankhiyan  
Miche-miche aa gai

Maine apne chobare se dee tujhko awaj  
Niche gali mai khada raha tu aisa tha naraj  
Tu upar na aya, tu upar na aya too mai  
Khud he niche aa gai

## Saat Samandar Paar

<u>G</u>	<u>—R</u>	<u>S</u>	<u>S</u>	<u>o</u>	<u>o</u>	<u>o</u>	<u>o</u>
Saat	—ts	man	dar				
<u>G</u>	<u>—R</u>	<u>S</u>	<u>S</u>	<u>RS</u>	<u>RS</u>	<u>N</u>	<u>S</u>
Saa	—ts	man	dar	pa	—r mai	te	re
<u>P</u>	<u>N</u>	<u>S</u>	<u>M</u>	<u>ooRM</u>	<u>GR</u>	<u>SS</u>	<u>SR</u>
Pe	che	pe	che	aa	—g	ai mai	tere
<u>N</u>	<u>N</u>	<u>S</u>	<u>M</u>	<u>ooRM</u>	<u>GR</u>	<u>S</u>	<u>—</u>
Pe	che	pe	che	aa	—g	ai	
<u>X</u>	<u>S</u>	<u>SP</u>	<u>MP</u>	<u>RG</u>	<u>—</u>	<u>—</u>	<u>—</u>
Ju	Imi	mai	ri	jaan			
<u>S</u>	<u>SP</u>	<u>P</u>	<u>DP</u>	<u>M—PM</u>	<u>GP</u>	<u>M</u>	<u>GD</u>
O	jul	mi	meri	jaa —	n te	re	kad
<u>P</u>	<u>M</u>	<u>G</u>	<u>RS</u>	<u>—R</u>	<u>—P</u>	<u>R—GR</u>	<u>SN</u>
mo	ke	ni	che	—aa	—g	ai	—

Second Part

<u>S</u> Mai	<u>R G</u> ne	<u>R R</u> ap	<u>S N</u> ne	<u>S</u> cho	<u>S</u> ba	<u>S</u> re	<u>R M</u> se
<u>R M</u> Dee	<u>M P</u> tujh	<u>M</u> ko	<u>M G</u> a	<u>G M</u> waj	— —	— —	— —
<u>M</u> Nee	<u>M P</u> che	<u>M G</u> gali	— R — me	<u>S N</u> khada	— R — ra	<u>R</u> ha	<u>R M</u> tu
<u>G</u> Aai	<u>R S</u> sa	<u>R</u> tha	<u>R S</u> na	<u>S</u> ra	— — j	— —	<u>S</u> tu
<u>S</u> U	<u>S P</u> par	<u>M P</u> na	<u>G M</u> aa	<u>R G</u> ya	— —	— —	<u>S</u> tu
<u>S</u> tu	<u>S P</u> u	<u>P</u> par	<u>D P</u> aa	<u>M — P M</u> ya	<u>G P</u> to	<u>M</u> mai	<u>G D</u>
<u>P</u> Khud	<u>M</u> he	<u>G</u> ni	<u>R S</u> che	<u>o R</u> — aa	— P — g	<u>R — G R</u> ai	<u>S N</u> —